

SOTHEBY & CO.

Telegrams, Abulito, Wesdo, London
Telephone, 01-493-7242
34-35 NEW BOND STREET, LONDON, W.1.
MONDAY, 10th JULY, at 11 a.m. and the following day, at 11 a.m. and 2 p.m. NINETEENTH CENTURY AND MODERN FIRST EDITIONS, PRESENTATION COPIES, AUTOGRAPH LETTERS AND LITERARY MANUSCRIPTS, the property of LADY POOLEY, THE RT. REV. BISHOP C. E. STONE, RAYMOND MORTIMER, ESQ., MRS. THOMAS BODKIN, MRS. A. A. BAGSHAW, and other owners, comprising French, Italian and Dutch manuscripts, including a fine example attributable to the artist of the "Arcimboldi Misal" and another from a Czech liturgical manuscript, c. 1450; two fragments from an Italian gospel book of the 6th century; a 13th century *Sermone* of St. Bernard and others; a Register of Privileges granted to the English Merchant Adventurers, c. 1481, and other English manuscripts; a 13th century Italian bible; the *Alfonso Tables* in Latin, c. 1370; Bruni's *Trattato de la prima guerra punica*, c. 1485; a fine illuminated Misal, c. 1485; a Spanish Gospel Lectionary, c. 1515, in a contemporary Spanish binding; Pierre Chevique's *Finale of Anne of Brittany*, c. 1515, and a Samaritan manuscript; a fine *Hours of the Cross* with miniatures inspired by Jean Fouquet; a fine *Libre Horae* written for the Abbot of St. Laurent; an important Rouen *Horae*, and other French and Flemish books of hours. Catalogue, 26 plates, 1 in colour, 10s. (by post 12s. 6d.).

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LIBRARIANS (continued)

UNIVERSITY OF YORK

ASSISTANT LIBRARIAN
Applications are invited for one post of Assistant Librarian in the Department of the University Library. Salary will be either on the scale £1,095 to £2,095, or on the scale £860 to £1,100.

For copies of applications, naming three referees, should be sent by 1st July, 1967, to the Librarian, University of York, Heslington, York, from whom further particulars may be obtained.

BRITISH LIBRARY OF POLITICAL AND ECONOMIC SCIENCE

(London School of Economics)
Applications are invited for two posts of ASSISTANT LIBRARIAN on the scale £1,100 to £1,300 (max) £1,470 to £1,920 (max) £2,000 to £2,200 (max) £2,300 to £2,500 (max) £2,600 to £2,800 (max) £2,900 to £3,100 (max) £3,200 to £3,400 (max) £3,500 to £3,700 (max) £3,800 to £4,000 (max) £4,100 to £4,300 (max) £4,400 to £4,600 (max) £4,700 to £4,900 (max) £5,000 to £5,200 (max) £5,300 to £5,500 (max) £5,600 to £5,800 (max) £5,900 to £6,100 (max) £6,200 to £6,400 (max) £6,500 to £6,700 (max) £6,800 to £7,000 (max) £7,100 to £7,300 (max) £7,400 to £7,600 (max) £7,700 to £7,900 (max) £8,000 to £8,200 (max) £8,300 to £8,500 (max) £8,600 to £8,800 (max) £8,900 to £9,100 (max) £9,200 to £9,400 (max) £9,500 to £9,700 (max) £9,800 to £10,000 (max) £10,100 to £10,300 (max) £10,400 to £10,600 (max) £10,700 to £10,900 (max) £11,000 to £11,200 (max) £11,300 to £11,500 (max) £11,600 to £11,800 (max) £11,900 to £12,100 (max) £12,200 to £12,400 (max) £12,500 to £12,700 (max) £12,800 to £13,000 (max) £13,100 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ROBERT OERTEL: *Die Frühzeit der italienischen Malerei*. 258pp. 128 plates. Stuttgart: Kohlhammer. DM.56.

Vasari, viewing art with a strong bias towards the Tuscan countrymen, made a Florentine the begetter of Italian painting. His arguments proved to be so persuasive that art historians found it hard, if not impossible, to free themselves from them, and Italian painting before Giotto had to wait for its rediscovery until quite recently. Even so, much fine material still lies buried in studies seen only by the specialist. How many general histories of art mention (let alone illustrate) the intriguing layers of decorations on the walls of Sta. Maria Antiqua or the powerful frescoes of Sant'Angelo in Formis? Only the wall-paintings in the small chapel at Castelseprio have been noted more widely, but this may be due to the somewhat romantic circumstances of their discovery.

Though much research still remains to be done, a fairly balanced history of Italian painting up to 1400 has now become feasible, and Dr. Oertel (in the slightly expanded hardcover edition of a book first published as a paperback in 1953) has brilliantly succeeded in giving us a vivid account of continuity and innovation without diminishing the unique position of Giotto.

After briefly recalling the exemplary significance of early Christian art in Rome, which remained visible throughout the centuries, he begins his story proper with an all too short consideration of Sta. Maria Antiqua to take us via Castelseprio (for which he accepts a dating in the seventh century), Mstair and a few South Italian remnants to the surviving wall and panel paintings of the eleventh and twelfth centuries. A thorough discussion of Cimabue and Cavallini—that is of painting in Assisi and Rome at the turn of the thirteenth century—forms the prelude to the core of the book, the chapters about Giotto and his Florentine followers. Next the Sienese painters are discussed in their own right and also in relation to Giotto. The book ends with a conspectus of Italian painting during the second half of the fourteenth century.

This bare synopsis should not suggest that Dr. Oertel has written disjointed studies dealing with individual artists and local schools; diffusion is avoided as Giotto stands at the focal point of all arguments. He is described both as the culmination of medieval painting and as the spring of the mainstream of the Trecento.

At the outset Dr. Oertel states a credo which determines the method of his book. Neither politics nor economics, he claims, caused the

burst of artistic activity in the early fourteenth century, but the genius of two men, Dante and Giotto. This approach is hardly new, but perhaps it had to be restated after the attempts to explain the Renaissance through political-economic forces, and to reduce Giotto to the status of a sharp entrepreneur, busy exploiting gifted assistants. But while agreeing with the author's insistence on the independence of genius, we may still feel that this can be overdone, particularly when the many and complex causes in history are reduced to one.

The concept of a Giotto who was the sole inventor of the new style leads Dr. Oertel to attributions and to the construction of an oeuvre which will be doubted by many critics. His Giotto emerges for us, after touching the orbit of Cavallini in Rome, as the youthful painter of the two Assisi scenes in the clerestory of the Upper Church at Assisi. A little later he painted, so we are told, the much debated Crucifix of Sta. Maria Novella, Florence, after which he took charge at Assisi, where he is made responsible for designing the representations of the Doctors of the Church on the vault and of the St. Francis Legend along the walls. Dr. Oertel is, needless to say, too sensitive a critic to claim the master's hand for every part of the latter vast enterprise, but he argues that "the imprint of his mind" is discernible in most of the scenes while the execution was done by the workshop.

The Isaac scenes are pictures of the highest quality and startling originality. We can only understand Dr. Oertel's insistence on giving them a significant place at the beginning of Giotto's career if we look at his premises. He says of them: "For a long time they were regarded as the work of a 'great unknown' who after them was named the Isaac Master. If this painter had ever existed he and not Giotto would be the founder of modern painting."

But why not? Why the romantic cult of the founder-father? Few scholars will concede on stylistic grounds the identity of the young Giotto with the Isaac Master (though this suggestion is not new). The "great unknown"—of whom Dr. Oertel rightly says that he was familiar with early Christian art and with Cavallini's work in Rome—could be the "inventor" of modern painting without in the least diminishing the stature of Giotto. For the fact remains that it was Giotto who became the most consummate and influential master in the new idiom, that his genius realized its potentialities in

a manner which outstripped the comparatively modest essays of his alleged begetter. And what about another possibility, that Giotto did not know the work of the Isaac Master, but developed his art from the same starting point?

Perhaps these are questions which we shall never answer with any degree of certainty. The reader of Dr. Oertel's thought-provoking pages will do well to compare with them the brilliant and more convincing picture drawn by Professor John White in his recent *Art and Architecture in Italy, 1250-1400*. In particular, Professor White's meticulous guide to the tiresome Assisi labyrinth shows that Dr. Oertel has been carried away by his image of the inventor Giotto and by concentration on a purely formal approach.

The fact that we cannot accept Dr. Oertel's Giotto in full (there are also doubts about his assessment of the late works) in no way invalidates his masterly account of this artist's achievement. The appraisal of the Arena Chapel, for example, is outstanding, even for a subject about which so much has been written. But there is one particular aspect of Giotto's genius which the author has opened up for us. Some of his most absorbing pages deal with the relationship between design and execution, with the steps leading from drawing to painting. These are general problems which have occupied Dr. Oertel for many years, and his discussion is set in a wide context ranging from Antiquity to the Renaissance. While ostensibly examining Giotto's workshop techniques he carries his investigation into the nature of artists' drawings and beyond that to the processes of artistic creation. These are problems not always sufficiently considered in the history of art and they give this book an additional interest.

Dr. Oertel's contribution will remain for a long time to come the most reliable handbook on Italian painting from the seventh to the fourteenth century. It is therefore to be regretted that it has a number of blemishes—hardly to be blamed on him—which impair its usefulness. Several of the important paintings discussed are not illustrated, and this is particularly frustrating where illustrations can be found only in out-of-the-way publications. The plates are of good quality, but unfortunately arranged in two separate sections in the middle of the book. Notes are numbered by chapters and printed at the end of the book without page references. All this is very irritating.

FOUNDING PLANNERS

LEONARDO BENEVOLO: *The Origins of Modern Town Planning*. Translated by Judith Landry. 170pp. Routledge and Kegan Paul. 28s.

Much as we may admire the splendid urban symmetry of eighteenth-century Bath, of the Bloomsbury Squares, or Nash's Regent's Park, they are none of them, Mr. Benevolo reminds us in this well-argued book, part of our present tradition of town-planning; their uniform architecture only concealed the estrangement of such large-scale developments from the real problems posed by the towns that were then being thrown up to satisfy an expanding industrial system.

Though it might be possible, to quibble with this, instancing Cumberland Market and the socially-less ambitious squares to the east of the Regent's Park terraces that, were all part of Nash's scheme; or to suspect that royal or aristocratic patronage gets a stiffer scrutiny from Mr. Benevolo's left-wing standpoint, the point is well made. What he sets out to do in this book—and it is done very lucidly, add with much effective quotation—is to look at the ideas from which our present-day town-planning has descended and to expose its inadequacies.

The first source were those who looked to new towns as wholly new social organisms planned in accordance with a philosophy of life and work. Owen in Britain, Fourier, Godin and others in France, many of whose ideas were realized in the United States where they survived in small, bickering communities before spluttering out by the end of the century.

The second source, of our ideas about towns came from the reformers who wrestled with the horrors of the industrial city as a sanitary prob-

lem: needing towers, water supplies, adequate refuse disposal and the rest, of which Chadwick in England remains the obvious exemplar. But where the idealists of the Owen type were groping for new political formulations in keeping with the world of the new machines, the later town reformers were concerned with cleanliness and urban efficiency, not with the social order that was evolving in the new towns. They were, argues Mr. Benevolo, for the most part technicians, servants of the new right that succeeded to power in Europe after the failure of the revolutions of 1848—Napoleon III in France, the reforming Tories in Britain, or Bismarckian Germany. Sometimes consciously so: "men of order need exactness no indulgence from me," said Haussmann; while Titus Salt, the one-time head constable who became a successful capitalist, built Saltre in 1851 among other reasons "lest the lower orders should be driven to Chartism."

Nevertheless one might question whether the political distinction Mr. Benevolo makes between the earlier utopian tradition and the later developments of enlightened capitalism—the Menier chocolate scheme of 1864 in France, Port Sunlight of 1887, and Bournville of 1895—means as much as forming the character of the town as he would suggest. Ebenezer Howard and later planners drew on both sources for their ideas. It is true, as the author argues, that the garden city tends to be "merely an expendable limb of the modern metropolis," but for all this it might be suggested that the two traditions

have gone some way to merge. We are not likely to see new versions of Fourier's phalansteries or Godin's *familistère* as political designs save in Maoist China.

The trouble in Mr. Benevolo's view was the parting of the ways after the 1848 revolutions. The Marxists, with some justification, could only steer at the high-minded schemes of the Utopians; their attitude to town-planning remained disappointingly negative; all would take shape, they thought, when the capitalists were overthrown. The result was to leave the field clear to the Chadwicks and Haussmanns and to leave townplanning adrift from the political foundations on which Mr. Benevolo would insist.

Small we see new enthusiasts like Owen, who pursued the crowned heads of Europe to get support for his ideas, trying them out even with Cobden's "units of habitation." Mr. Benevolo seems to suggest that we shall, implying a failure in the pointing out the parallels between early utopian planners and some of the "units" had any progeny? Or will it be the prospect of the "total reconstructions of the urban and rural landscape in accordance with emerging social and economic problems" such as Mr. Benevolo urges? The social can never be the basis of town planning, he follows in the past century, without starting the conclusions that Mr. Benevolo draws from them.

STEPHEN JOSEPH: *Theatre in the Round*. 179pp. Barrie and Jenkins. 30s.

DAVID CAMPION: *Roses Round the Door and other plays*. Garnet Miller. 30s.

For sheer bad luck there are few careers in the modern theatre to match that of Stephen Joseph. Observing the scene in the early 1950s, and noticing that there was no ready outlet for new writers and no alternative to proscenium production, he hit upon the apt idea of forming a theatre-in-the-round company which would at once introduce a novel method of staging and present shows at a fraction of the normal cost.

At that time he fully expected that new dramatists would be glad of his platform, and that Britain would shortly be bristling with arena theatres. Both expectations were disappointed. Some dramatists, like David Campion, have remained loyal to theatre-in-the-round; but the example of Mr. Campion cuts both ways. His play sequence, *Lynatic View* first presented in 1957, brilliantly anticipated the work of Ionesco and Max Frisch. If it had been presented at the Royal Court it would have had the attention it deserved; played in the round at the Mahatma Gandhi Hall it was passed over in silence; and since then Mr. Campion has increasingly devoted himself to writing undemanding mainline entertainments of which the three plays in *Roses Round the Door* are typical specimens.

Whether or not these are what he would have chosen to write, they are presumably what Mr. Joseph has needed to keep in business at the Scarborough Library Theatre which has been his main sphere of operations—still run on a hand-to-mouth basis. Theatre-in-the-round has not blossomed in this country. The Pembroke Theatre, Croydon, vanished with the arrival of the Ashcroft Theatre. And in the case of the Victoria Theatre, Stoke-on-Trent, fate has dealt Mr. Joseph another blow. His company, Studio Theatre Ltd., took over the building and converted it in 1962: Mr. Joseph then joined the Drama Department of Manchester University and entrusted

EARLY DUTCH

MAX J. FRIEDLÄNDER: *Early Netherlandish Painting*. Volume I: *Eyck's Petrus Christus*. Preface by Erwin Panofsky. Notes and index by Nicolas Veronice-Verhaegen. Translated by Nordien. 117pp. 111 plates. Leyden: A. W. Sijthoff. 60s.

The fourteen volumes of Max Friedländer's *Die Alt-niederländische Malerei* appeared between 1924 and 1937. They are the definitive expression of a mind of great brilliance and originality, and students of field-remote from Friedländer's must frequently have wished first that they were still in print, and second that they were available in a translation through which they might exercise a leavening influence on English and American art history. The English edition, now that it appears, is almost everything that Friedländer's admirers would desire. It contains the whole text of his first volume, with the addition of some corrective passages from the fourteenth volume of 1937. The plates are good and numerous—there are 111 of them as against seventy-one plates in the original edition—and the work of the editors is confined discreetly to a prefatory note, a two-page commentary on the literature of the Van Eycks since 1937, and three pages of essential footnotes.

Professor Panofsky, in a centenary appreciation, which appears at the beginning of the book, refers to Friedländer as an impressionist, and the difficulties which his epigrammatic, elliptical, sometimes hermetic style presents to the translator are very great, the more so that his German has a succinctness and a carefully cultivated thinness of texture that are in practice almost untranslatable. "Eine Hypothese," writes Friedländer in his memorable account of the artistic personality of Jan Van Eyck, "ist etwas anderes als eine Vermutung, ist eine Hilfskonstruktion oder ein Experiment. In diesem Falle versuche ich wie der Bauherr, wenn ich auf den Sockel einer Annahme stelle." "An Hypothese," reads the English version, "is something other than conjecture. It is a helpful construction or an experiment. In the present case, I propose to see how the whole edifice looks, without starting the foundations of my supposition." The translation cannot be faulted, yet something has

been lost; perhaps the truth with the helpful construction perhaps it is bound up with the fact that the word "Hypothese" when it occurs in the German sentence, has been rendered, correctly, as "premise" and not "hypothesis" as Friedländer himself describes how Jan Van Eyck "traf den Ausdruck der plastischen mit geistiger Überlegenheit und nichtwandelnder Sicherheit in landschaftlichen Stimmung" into the English phrase "the somnolent takes charge, and the scene comes." With the inspired and scrupulous assurance of the scholar he hit upon the secret of the expression in the mood of the painting. This is not to say that the translation is inadequate—it is not in the least; it is exceptionally well done and repeatedly it misses the exact shade of the German text. With this proviso, the book reads easily and well and nowhere better than in the personal pages of all the footnotes which Friedländer explains and discusses the considerations that had led him to produce it.

Even were it less well presented, this is perhaps the most precious judged tribute ever paid by a historian to a member of his profession, and it offers, by implication, a number of important statements on the nature of art history.

A *Liber Amicorum* has been published for Don Salvador de Madariaga on the occasion of his birthday at the College of William and Mary. It contains contributions of Don Salvador, Don Juan, Don Albert Camus, Don Rougemont, Claudio Sánchez-Albornoz, Lord Salford, J. T. S. L. Lermo de Torre and Marcelino de la Torre, edited by J. T. S. L. Lermo de Torre and R. M. de la Torre. The book is a touching tribute to one of the most important Spaniards of the

Fiction

ALISON LURIE: *Imaginary Friends*. 278pp. Heinemann. 25s.

Any novel about social scientists (or psychologists, come to that) is bound to be something of a challenge, or even a revenge, directed against those who think themselves better equipped to interpret human society than an imaginative writer is. There is a distinction, of course, between the literary feeling, arrogant, or defensive, that in their attempted objectivity the scientists ignore the most particular, producing tautologous generalizations about matters of little concern, as though it were to see the trees for the wood. Obsolete replace more precise and subtle usages—"his elder sister," "her kid brother." Patterns of leadership and seating-plans at committee meetings may pass over the far more interesting aims and policy of the group under observation, whether it be a trade union, a Ku Klux Klan cell or—as here, in Alison Lurie's most accomplished comedy—a community of small-town Americans who claim to be in touch with another planet.

The Seekers of Light are lower-middle-class, ill-educated people, who believe that they receive spiritual guidance from the planet "Varna." They are under the scientific scrutiny of Zimmern and MacMann, the university who wish to examine the group's development and power structure. There is something undeniably ridiculous in the thought of earnest academics noting down the deliberations of a dozen deluded cranks; and *Imaginary Friends* reads, for perhaps the first quarter, like a good-natured satire on sociologists. But there is more to it than that. Neither the scientists nor their experimental subjects are any more absurd than the reader. Alison Lurie's anecdote offers a beautiful, expanding metaphor for innumerable complexities of human relationship.

The title hints at some of them. "Most friendship is feigning," of course; but a man's belief in the friendship of others can govern and inspire his actions, as though the friendship were genuine. This truism is applicable to the Seekers, controlling their exciting myth about the kindly ones of Varna—especially about Ro, their special protector, who corresponds with them by means of spiritual "vibrations"—and through the automatic writing of their enchanting young prophetess, Verena Roberts. Dr. Zimmern is falling in love with this magic virgin, who has constructed a plausible religion out of her subconscious, a high-school drop-out whose mother and step-father have gone to Venezuela. He came to observe, he is being observed, influenced. He believes the girl has something called E.S.P., but what does that mean?

I think people can be divided into those like me who are more secure with a nice

long word between them and phenomena, and those who are less so. . . . Maybe that's how you can tell the intellectuals from the sheep—or from the goats.

Yet, in these terms, Verena and her sect must also be classified as intellectuals. Their religion, says the agnostic young Jew—deeply susceptible and superstitious—"followed the traditional pattern: in the Beginning was the Word." Zimmern can conjecture how "Varna" and "Ro" emerged from Verena Roberts, Venezuela, her undirected sexuality and her urge to replace school lessons with her own teaching; but Ro of Varna is beginning to seem real to him. In this household prayer-meeting environment, Zimmern finds himself half-praying to Ro, to someone else's subconscious. What else are gods? The dust-cover photograph captures the magic of Ro—who can, so skilful is this author, almost compel the belief of the reader, let alone the supposedly sceptical characters in her story. A synopsis suggests a Waugh-like, farcical fantasy; but in fact the novel has a creamy credibility, more reminiscent of Isherwood.

There are other "imaginary friends" besides Ro. The two scientists, Zimmern and MacMann, are posing as genuine seekers of enlightenment but are really cold-hearted observers of the driest facts. They are spies; and like many spies they become positively involved in the community under their surveillance. They affect the experiment more than a scientist should; being human, they were bound to. This situation has arisen many times when police spies have been "mingling" with criminals, communists or beatniks. It constantly happens to journalists, committing themselves to parish-pump politics which they were supposed to be dispassionately reporting. (One such, a London socialist, recently joined, for amusement and experience, a right-wing "freedom" movement—and found himself leading what he described as a "left splinter group," concerned with fluoridization rather than immigration.) The metaphor applies, also, to teachers, psychologists, social workers (who have recently done a good deal of spying among the "unattached" young) and indeed to anyone who devises a label for a group he wants to get at. The philosophy of R. D. Laing, about the labelled and the labelers, is relevant here: the big Laing question—"Who decides who's mad?"—is constantly in Roger Zimmern's mind, as he grows more and more committed to the "nuts," as he watches his respected senior, Thomas MacMann, assume the leadership of the Seekers and move inexorably towards the "laughing academy." As he sits, nodding and smiling, through the Seekers' ludicrous discussions,

BOY AND GIRLS

DUNCAN CROW: *The First Summer*. 333pp. Rupert Hart-Davis. £2.2s.

One had thought that the last *roman fleuve* had by now wearily wound its way somewhere safe to sea. But no. Here is Mr. Crow, mapping-pen at the ready, up at the headwaters of yet another and charting its striding course. Four volumes are planned, the first summer of this one's title is the edgy one of 1938, when Simon Tre has left school, and is attending a Summer School at Grenoble University before starting undergraduate life at University College London.

Naturally enough because Simon is the age he is, girls figure prominently in his story. Maria the Jewish girl from Prague, Majorie the London secretary, Deborah the Jewish girl from Hampstead—how to size them up, how to determine the exact lengths to which they will go, how exactly to proceed if the limits turn out to be satisfactory, well set back—familiar questions of course, handled here a bit flatly perhaps, but also with an air of truth.

In the middle of all this Simon and a student friend (male for once) have a disturbing experience whilst on a mountain hike. Occult forces take over, for a while. This is well described, but Mr. Crow isn't success-

Zimmern philosophizes to himself: "If a large number of people imagine they are getting messages from outer space, we say they are mistaken; if only one person thinks so, we call him insane. Madness can even be defined as a concept of reality which is not shared by others in your environment. . . . I began to be aware that I was in the position of the insane man who is craftily concealing his delusion."

Zimmern is, from the first, uneasy about the spying technique: "with the excuse that we were seeking Truth, we were proposing to lie ourselves blind to the Truth Seekers." He and MacMann have devised a "non-directive" technique for posing as members of the group; they are supposed to avoid positive statements, merely to assent vaguely to the words of the last speaker or to reply: "I don't know. What do you think?" But MacMann has a very strong personality and when he assents he is influential.

"You think it's possible Ken is under a dark influence too?" said Verena slightly scornfully.

"I think it's possible," MacMann spoke heavily; the provincial businessman giving the word on a dubious venture.

MacMann badly wants this group to survive, against internal and external opposition in order to confirm his scientific theories about group behaviour. When Zimmern taxes him with faking the experiment's results through his powerful assent to absurd propositions, MacMann grunts: "This is just the start. These people are really going to be committed before they get through." The metaphor of the story can now be applied to politics, to the representative of the people who claims that he merely reports the views of, say, the electors of Smethwick.

There is no real quarrel between the imaginative writer and the sociologist. Both follow Aristotle's explanation of metaphor: the poet is one who sees the likenesses of unlike things. The novelist and her agreeable, highly intelligent narrator, Roger Zimmern, are at one in this, both of them working observed phenomena into the most rational system of thought that they know of, both retaining the suspicion that many aspects of life will not fit into the framework and that perhaps an entirely new model needs to be devised. The author's femininity is involved here; her narrative recollection of Roger Zimmern recalls Patricia Highsmith building her thriller round a brisk-seeming anti-hero into whose confidence a woman has wormed her way, finding secret places, tender spots. A double-agent between two cultures, Alison Lurie observes the cruder spies, Zimmern and MacMann, observing intuitive, uneducated Verena. And Verena is staring right back.

TOUGH LUCK

NIHIL PATTEN: *The Winter Should Pass*. 255pp. Chatto and Windus. 25s.

This first novel describes the doomed, laborious life and times of Isak, an ox-like docker from Antwerp who escapes from his country after murdering his girl, Julie. Isak settles in North Wales, and it is there, somewhere between Tryfan and Nant Peris, that the action begins. Isak makes his escape from Belgium in 1892 and the story is not rounded off till Peter, his eldest son, making his gesture of expiatory symbolism, comes to grief in Swansea at the end of the 1914-18 War.

In between Isak has built himself shelter, hacked a flourishing sheep-farm out of the hard hillside, bedded down with a trampwoman, raised a family, and engaged in a feud with Perkins, another mountain squatter.

KATHLEEN SULLY: *Dear Wolf*. 190pp. Peter Davies. 21s.

GERALDINE HALLS: *The Cats of Benares*. 182pp. Heinemann. 21s.

Kathleen Sully's Nob is a village Don Juan, shown like his original at the moment when he is beginning to falter. His caravan a frosty town cat's lair, he lives from one Friday paypacket and drinking session to the next; paternally orders go off smartly on Saturday, the rest of the week he makes the rounds of the many women who feed him and wash his shirts in exchange for bedding. He has no doubts about his skill in dealing with them and is mystified by feminine hopes of tenderness and continuity. Mrs. Sully catches the tone of village talk and seducer's lingo, and wisely avoids any description of what Nob does in bed to earn forgiveness for his preposterously bad behaviour everywhere else. Confidence, and the curious fact that women love womanizers, are enough.

So far so good; but the story fails either to build up furell momentum or to twist itself into a pointed fable. The climax, in which the village men strap Nob into an iron chastity belt, is merely ludicrous. It is a pity Mrs. Sully does not carry through the neat, sharp realism she starts with.

Geraldine Halls's *The Cats of Benares* is also concerned with a seducer; he tells his own story, and it is done with a light and unflinching

BIZARRE

ANGELA CARTER: *The Magic Toyshop*. 200pp. Heinemann. 25s.

If one had to produce a neat phrase to sum up *The Magic Toyshop*, one could call it a gothic arabesque. This label would indicate the intricacy of the detail with which it is adorned and hint, perhaps, at the darkness of the relationships it deals with. But like most labels this one is too simple. For Angela Carter's skill is in combining and counterpointing her fantastic world with everyday living and emotions—in this case those of nicely brought-up Melanie, orphaned at fifteen and sent with her younger brother and five-year-old sister, Victoria, to live with her unknown Uncle Philip, a toymaker. It is as if Hayley Mills were starring in a film directed by Ivy Compton-Burnett. Praise indeed to add that this mixture works.

The shock is well conveyed of the physical change from hot daily baths and middle-class cosseting to the

burping geyser and not a book in the house. Melanie is a sensible girl, able to adjust to such outward circumstances even if she does fear for Victoria's vowels. But what of an aunt who is dumb and has two red-haired brothers (the three of them forming a kindly but charmed circle of their own), the red people, and the uncle himself, the archetypal demon puppeteer, abusing people as if they were things and lavishing affection on his dolls? The strange house and toyshop are imagined so vividly that even Aunt Margaret's frenzied communications chalked on the blackboard in the back parlour are acceptable. Moreover the book is kept on an even keel by relationships with the trio. At the end one knows that however horrific the experience may have been it was right for her to have been touched by fairy folk. One also knows that Angela Carter has a bizarre but unquestionable talent.

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STRICTLY PRIVATE OR STRICTLY PUBLIC?

T. W. BAMFORD: *Rise of the Public Schools. A Study of Boys' Public Boarding Schools in England and Wales from 1837 to the Present.* 349pp. Nelson. £3 3s.

Mr. Bamford's book on the public schools is a more distinguished book than many histories of education. He has not used a great deal of original material, though, for with some other recent books on the history of education the lack of bibliography makes it impossible to analyse his researches in detail, and most of his footnotes refer to secondary sources of various kinds. On the other hand, he has done detailed statistical work on school returns, such as the Rugby School Register, and the material which appears in the Clarendon Commission, and in the Schools Inquiry (Taunton) Commission of 1868. Mr. Bamford has used this material not only for a scholarly disquisition on the origins and development of the public schools, but also for a more poetic or romantic interpretation of the public schools up to the present day, including the appointment of the second Newcomen Commission. (Did the book originally end with the chapter called "Contributions of the Public Schools to the Victorian Era", and were two chapters added to bring the book up to date? These last two chapters are extremely sketchy and superficial, and add very little if anything to our knowledge.)

The book must be judged by what appears in its first nine chapters. Mr. Bamford's argument is that the Anglican public school tradition as we know it in effect began at the beginning of Queen Victoria's reign, and that the majority of the schools which are now thought of as well-known public schools effectively date from that period. Old-established schools, which included the seven known as the "great schools", examined later by the Clarendon Commission—Charterhouse, Eton, Harrow, Rugby, Shrewsbury, Westminster and Winchester (together with Merchant Taylors and St. Paul's)—had a long history. Yet, according to Mr. Bamford, by the early years of Victoria's reign, they were all in a fairly bad way—not only were they badly administered and badly run, but they were finding it hard to get pupils. With the coming of the 1840s and the railway age, not only did these schools show a substantial increase in their pupil numbers, but also other schools were founded.

Why was this? Mr. Bamford relates it to the growth of a new class which entered the landed gentry at about that time, and which demanded, not only for itself but for its children, conditions of life on landed estates. He points out how closely the Victorian public schools resemble Victorian country houses, standing

for the most part in acres of parkland, with cold, draughty, but imposing buildings, and organized on the assumption that the natural place for education is the country, or at least the outer suburbs. As he says, there was a major shift of schools (Westminster was an exception) to new rural sites throughout the nineteenth century. Gradually, the less affluent clergy, the Army and the other professions found themselves demanding schools which resembled the old seven, and which enabled them to send their children away from the towns, where increasingly they lived. In other words, there was a new and rising demand for boarding education, which might not have been met had suitable day schools been created in the areas where this newly prosperous middle class lived. A group of Victorian business people set up major new boarding schools, either by reorganizing educational endowments or by developing, as Woodard did, new kinds of schools, or by founding a school on the basis of a national appeal or a national monument, like Wellington. These schools, while appearing to copy the older seven, which gave the dominant tone of tradition and respectability to the movement, were innovative in significant senses.

These innovations Mr. Bamford analyses with great perception. He points out the way in which during the nineteenth century these schools maintained a degree of outward piety which did not conform at all to what was going on inside them, and how the decline of religious influence was mirrored by a growing isolation of religious teaching from the rest of the school. He instances, for example, the decline in the numbers of teachers in orders, though the headmaster was usually a clergyman. At this point Mr. Bamford notes the rise of an alternative cult to that of religion: the cult of manliness. According to Mr. Bamford, this was associated with a subtle change in the way boys were treated at school. Initially, although there was great violence, bullying and tyranny, the boys were left a good deal to themselves. By the end of the century, however, everything was much more carefully organized, and organized around a process which bears some resemblance to indoctrination. "If we collect the evidence on the changes of attitude in the Victorian era to manliness, to the staff in orders, to boy freedom, to games, to uniformity", he says,

We find there is evidence of a new look in the 1850s, but that it was another twenty years or more before it was firmly and generally established. Undoubtedly

some of these changes were related, but which were the seminal elements and which the important outside influences some doubt. From 1870 or thereabouts, at a conservative estimate, there was a subtle but organized drive by authority to submerge the boy's self to a team; and this way of life, which resembled nothing so much as a human ant-hill heaving for a common purpose, was elevated by its supporters into a major principle of education.

Similarly, Mr. Bamford traces a distinct break in the educational tradition during the nineteenth century between the earlier dominance of classics and the increasing concern, signified by the appointment of Sanderson in Oundle in 1892 with the problems of incorporating science into the social consciousness. As Mr. Bamford makes clear, there is little sign that this incorporation of science occurred during the Victorian period on any significant scale, and he argues that the increasing influence of the lower-class schools which developed very rapidly after 1870, and which had a curriculum completely different from the classical traditions of the great schools and of the rising Victorian public schools, made the attitudes of the public schools seem increasingly outdated and increasingly subject to criticism. In his view it seems that the place of the public school cannot be completely understood unless it is realized that the persistence of the classical tradition, and its reinforcement in the early years of Victoria's reign, was intimately associated with the growing isolation of the schools from the rest of the educational system.

This view, which is more implicit in the tone of what Mr. Bamford writes than explicitly stated, is reinforced by his brilliant chapter on masters and headmasters. He emphasizes that Victorian headmasters were not only autocrats, but were also extremely able and competent publicists and businessmen, who moved heaven and earth to get their jobs and to keep their jobs, and who made more than adequate livings from their occupations. Sometimes they used their headmasterships as stepping-stones to high office, including, of course, the archbishoprics and bishoprics of the Church of England. The clerical garb, the Victorian passions, the classical basis and gentry background brought a certain unexpected virility into their lives. They all travelled a great deal—long, arduous journeys by coach and train, both in this country and on the Continent. The image of the headmaster buried in the books of his study to the exclusion of all else is largely a myth; it applied perhaps to

Samuel Butler, although he was not often to be seen on the other side of the country in Cambridge, but he was a rarity, and even his arch-enemy, Kennedy, was partial to cricket.

So much for the headmaster; but what of his staff? Quite often when a new headmaster was appointed he sacked the staff, many of whom seemed to have found it very difficult to make ends meet. Their salaries were miserable. What else were they to do but teach, if they had not got lives to go to or family fortunes to live on? Of course, most housemasters were extremely comfortably off, and Mr. Bamford traces the complex family patterns which linked the headmasters, headmasters, and the highest officers of state; in the process, he shows, too, that there were two streams of schoolmasters in the nineteenth century: those who were, by dint of their own efforts or their own inheritance, the social equals (or were able to become the social equals) of the parents whose children they taught—and the others. The conditions of the others were indeed deplorable.

In the midst of this great rise of the public schools came the Clarendon Commission, and remorselessly it examined the way in which the nine great schools operated. At almost the same time the Taunton Commission examined the greater part of the educational provision of the country at a secondary level. The effect of this was to lead to measures to reorganize and strengthen the schools, to make them better administered and better managed, and to make them develop a common view of their place in society and the way in which to deal with the authority of the state.

The Headmasters' Conference, for example, originated from the reactions of a few men to the Taunton Commission and to the Endowed Schools Bill which followed it.

The important part of Mr. Bamford's book concludes with two penetrating chapters. One, on the influence of the public schools on the towns in which they found themselves, shows that they were an important source of local revenue and local employment, and reveals the extent to which headmasters, Arnold among them, ruthlessly accentuated social divisions locally by excluding day-boys and building up the reputation of their schools by making them non-local schools. Mr. Bamford then describes the effect that the public schools actually had on the Victorian era, showing, for example, what Harrovians and Rugbeians did in life. He illustrates the relative decline of the Church as a

career for public school boys, the constant significance in the forces, the rise in their importance in the law and in business, and the material is relatively thin, but does tend to suggest the canonized people took up. Some close connexion than others with India and the colonies. Mr. Bamford shows with some success that the public schools dominated the public attention in many fields beyond the period with which he is concerned, he indicates the extent to which this domination continued. This, though, may be little or nothing to do with the schools and a great deal to do with the lies from which the boys came.

In professional life the significance of the public schools was somewhat different. As Mr. Bamford says, "Altogether, it seems fair to conclude that the contribution of public schools to Victorian professions, and in a few cases like engineering and science, both negligible and negligible—negligible in overall terms, but significant in many of the top."

The most surprising feature, the extent to which the public schools came increasingly to affect the development of public education, that so many people in public life or in prominent administrative positions were inevitably drawn to the middle classes, and the middle classes and upper classes were educated at public schools, but it suggests something about the tone of educational development. Mr. Bamford puts it thus:

One may summarize the influence of public schools in the Victorian era, and secondly, the development created and to some extent perpetuated a schism in the social framework. That this schism was deep and unjust, if explicated, is not doubted by anyone with eyes, or who has read extensively the educational literature before and between the wars.

It will be apparent from what has been said that, in many ways, Bamford's book represents a challenging reinterpretation of the Victorian story. There remains to be uncovered the detailed ground which presumably lies in the school archives and in the private papers of prominent and not-so-prominent people of the era.

William J. Sebald and Russell Brines: *With MacArthur in Japan. A Personal History of the Occupation.* 318pp. Cresset Press. £2 10s.

Mr. William Sebald joined MacArthur's headquarters in Tokyo at the beginning of 1946 as an expert on Japanese law, having been in pre-war days a partner in the Kobe office of his father-in-law, Dr. de Becker, the well-known English attorney. In August, 1957, the Political Adviser to S.C.A.F., Mr. George Acheson, was killed while flying across the Pacific, and Mr. Sebald—largely by the insistence of MacArthur—was appointed his successor. Accordingly, in March, 1952, when he was posted as United States Ambassador to Burma, Mr. Sebald was the senior civilian official in the hierarchy of the American occupation of Japan. He has now told his story of the occupation years, with some help in the presentation of background material from Mr. Russell Brines of the Associated Press.

As the title of his book implies, Mr. Sebald worked closely with the Supreme Commander. It was evidently a relationship much cherished by Mr. Sebald. Like most of those who enjoyed the great man's favour he thinks the world of MacArthur; and while it would be quite unjust to describe Mr. Sebald as a courier of the Willoughby or Courtney Whitney school, loyalty seems to have inhibited a truly objective, and therefore historically valuable, assessment of his chief. All the same, he gives some illustrations of MacArthur's touchiness and self-regard.

The old autocrat was furious, for example, when Mr. Sebald on instructions from the State Department dared to put in a plea on behalf of Sir Alvery Gascoigne, head of the United Kingdom mission. Gascoigne had sought unsuccessfully for many weeks to call upon MacArthur. The reaction to Sebald's intervention was a tirade against what MacArthur called "a State Department clique" which, he alleged, was trying to undermine his position. "On occasions such as this [Mr. Sebald tells us], I figuratively dug in my heels and refused to budge or to become a sign."

On the other hand, admirers of

MacArthur may be moved by the account of his departure from Hanoi after he had been sacked by President Truman. Certainly there was scarcely a dry eye at the airport as the General boarded the Bataan, accompanied, inevitably, by the faithful Courtney Whitney and a trio of attentive colonels named Huff, Bunker, and Canada.

Reading the narrative of life and work at the court of MacArthur one is impressed by a certain striking resemblance between the personality of this latter-day Shogun and that of de Gaulle. After all the two Generals display similar indications of megalomania, of the impenetrable self-assurance that accompanies the strong conviction of personal mission. In both men there is an absence of humour, of a sense of the ridiculous. For in both undoubted genius is wedded to a pomposity that, to the irreverent, must seem downright ludicrous; more so in the case of MacArthur than de Gaulle. The latter can at least express himself acceptably in his own tongue. MacArthur's style, striving so hard to be resonant and august, is merely flaccid when it is not sententious. Consider this specimen from the text of MacArthur's Review of the Tokyo War Crimes sentences (quoted in full, for some reason, as an appendix to Mr. Sebald's book):

It is not my purpose, nor indeed would I have that transcendent wisdom which would be necessary, to assay the universal fundamentals involved in these epochal proceedings designed to formulate and codify standards of international morality by those charged with a nation's conduct. The problem indeed is basically one which man has struggled to solve since the beginning of time and which may well wait complete solution until the end of time.

Yet the perpetrator of those words was not soft-centred. Like de Gaulle he combined a will of steel with an amplitude of cunning. Mr. Sebald reminds us, for example, that when the Russians asked to take part in the occupation of Japan, proposing northern Hokkaido as the Soviet zone, MacArthur turned down this offer of help, while pretending to

welcome it, by suggesting as the area for Russian occupation a region in central Honshu flanked on both sides by American divisions. He guessed correctly that this would be unacceptable to Moscow.

Jenious of his own powers, MacArthur does not seem to have permitted a great deal of initiative to his chief civilian adviser. Characteristically, it was a very long time, before MacArthur, despite (or because of?) pressure from Washington, allowed Mr. Sebald to have the use of his own codes for purely State Department business.

However, once General Ridgway

became Supreme Commander it is clear that Mr. Sebald enjoyed greater freedom. Thus the later portions of his book are in many ways the most interesting. For these deal largely with a question of fundamental importance—the Japanese Peace Treaty—which Mr. Sebald was intimately concerned. From the outset he advocated a generous, non-punitive, settlement. Dulles, then, could regard him as a trusted colleague. It may be that the final American draft of the treaty owed as much to Mr. Sebald as to Dulles himself.

Perhaps because he has been a lawyer as well as a diplomat Mr.

Sebald writes with great discretion. His book, then, is sound; but not startling. It is, however, a decidedly readable addition to the by no means voluminous literature on the Occupation of Japan; and it can be taken as a reasoned defence of the Occupation. This may be summed up in the author's own words on the spiritual demilitarization of Japan.

Its lasting effect is demonstrated by the fact that even though Japan, in less than two decades, has become the economic giant of Asia, more and more and economically far stronger than at any period during its thrust for empire, there has not been a single legitimate complaint that Japan has again menaced its neighbours.

BEFORE PEARL HARBOUR

JAMES B. CROWLEY: *Japan's Quest for Autonomy. National Security and Foreign Policy 1930-1938.* 428pp. Princeton University Press. London: Oxford University Press. £3 12s.

Professor Crowley's book deserves attention for two reasons. It is based on a study of a number of Japanese sources, including the verbal testimony of certain mellow survivors from the 1930s; and it reflects the revisionist outlook favoured by some American scholars in their approach to the history of the Far East in modern times.

It has long been the accepted view that Japanese armed expansion in the decade before Pearl Harbour, and the collapse of freedom within Japan during the same period, were due in great measure to terrorist pressures and to the baleful influence of feuds in the officer corps. This diagnosis, particularly as it applies to foreign policy, Professor Crowley is determined to reject.

It is his contention that "whatever faults or consequences one attributes to the security and foreign policies of the Imperial government during the 1930s, they were formulated by responsible political and military leaders". Professor Crowley's interpretation contradicts that of many Japanese authorities. It is at variance, for example, with the conclusions of Professor Masao Maruyama who has observed that

Japan's leaders "thrust their way forward with their hands over their eyes".

Although he is able to show that in 1937, after the opening of hostilities in China, Prince Konoye was seemingly more bellicose than certain members of the army general staff, it cannot be said that Professor Crowley is successful in demolishing what is still the most usual historical appraisal of Japanese policy with regard to China—namely, that this policy displayed all the marks of "dual diplomacy".

What is notable for its absence in Professor Crowley's work is an appreciation of the irrationality of the pre-war period. Interviewed years later in the calm of their retirement, all passion spent, former generals and colonels can convey a quite misleading impression—unintended in many cases, no doubt—of their activities in the days when *Yamato daimashii* was all the rage. Indeed there are moments when Professor Crowley, perhaps in spite of himself, appears to defend the policies pursued by Japan's military mandarins. It would seem hazardous to condemn these policies as immoral. Is the his-

torian of modern Japan, especially a Western historian, in the line of the gathering, defence, and extension of an empire as an illegitimate form of state action? Is he to consider a commitment to the preservation of treaty rights as more moral than an attempt to propagate the qualities of the Imperial Way, first in Manchuria, second in North China, and third throughout the entire republic of China?

Professor Crowley then dismisses these issues as an "historiographical nettle", with which it might be imprudent to "wrestle". The very title of the work is revealing: Japan's quest for *Autonomy*. This surely is to stretch the meaning of a word admittedly much abused. By the same token, of course, Hitler's foreign policy may be termed "Germany's Quest for Autonomy".

Nevertheless, Professor Crowley's study will be of considerable value to specialists. He illuminates many obscurities, providing, for example, an admirably clear and detailed account of events in North China in July, 1937 (although he omits any mention of the Tungchow Massacre). Though the style, throughout, is costive, this is a book that adds to our knowledge of Japan.

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NOT ALLOWED TO GROW OLD GRACEFULLY

Saus Everything. A case to Answer. Presented by Barbara Robb on behalf of AGAS, 148pp. Nelson. 18s.

The number of elderly persons in this country has been increasing, for a number of years and is likely to continue to increase. Any problems or difficulties therefore that are particular to them are likely to become more rather than less accentuated. One of the most intractable of these problems has been the management of those whose mental faculties have begun to deteriorate, leaving them confused, forgetful and careless in their personal and social habits. In the absence of sufficient care by the community for these people, they are often obliged to become residents, or shall we say patients, in mental hospitals, which are not really suitable places for their care. Treatment of these unfortunate people is always both difficult and unsatisfactory, and their care can impose a considerable strain upon the staff, both nursing and medical, of these hospitals. Mrs. Robb has obtained evidence, unfortunately but understandably, from writers who choose to remain anonymous, that the strain referred to can produce in some nurses a degree of detachment from the welfare of their patients which is both surprising and regrettable.

In former times these confused elderly persons would have been the responsibility of the Poor Law authorities, the Boards of Guardians, who were often more preoccupied with the attitude of relatives after the death of one of these persons in an institution than with the welfare of the individual, with the result that teeth, spectacles and other personal belongings were removed from them to prevent their being lost and the Guardians being rendered liable to

the relatives for these. This human practice has still not altogether ceased, and Mrs. Robb gives examples of its working at the present time: advice or instructions have gone out from the Ministry of Health that it should cease, unless there is some real medical reason for taking such a step: such reason must be rare.

One of the ironies of the situation is that the gross overcrowding referred to in this book should be found in mental hospitals which are usually situated in the midst of park-like grounds and which, in addition, often have farms attached to them. These grounds are of an attractive character, and it is reckoned that in some cases there is almost a ratio of ten beds to an acre of land. Mrs. Robb has outlined a scheme, Project 70, which would involve a change in the use of these extensive grounds and the rebuilding of the mental hospitals in smaller and more varied units. As the hospitals and their grounds already belong to the Ministry of Health, no great cost would fall on the State by way of the National Health Service.

The geriatric departments of many hospitals, both general and mental, are excellently administered and the patients treated with kindness and understanding, with good results. It is to be regretted that there are some that still do not reach this high standard. Overcrowding and understaffing are blamed for this, but little has, apparently, been done to provide a remedy. The mental hospitals have always been starved of money,

which has made the provision of suitable staff difficult: it was hoped that the Mental Health Act of 1959 would lead to a rapid improvement in conditions, but these hopes have not been justified. Other benefits which it was hoped would come from the passing of this Act were based on the establishment by local authorities of an efficient and universal community care service: this again is still lacking in most parts of the country.

So long, too, as general nursing training and mental nursing training can be kept separate, with two registers and two rolls, it will not be easy to secure that nurses, to whom the strain of caring during most of their working life for what seem to be hopelessly confused elderly patients becomes a burden, will find any respite. If they could be transferred, by an arranged system of rotation, for periods to general hospitals, where they would be once more in contact with more normal patients whose prospect of recovery and discharge was good, much might be done to regenerate hope and enthusiasm in these men and women. This would serve to unify the two sides of the National Health Service and would enable all the nurses employed in it, if they so wished, to move easily among all the various departments in this way, a further push would be given to the removal of the stigma which is still associated in many minds with nursing those of unsound mind. The increasing collaboration between the geriatric and the psychiatric departments, leading, perhaps,

to the formation of more combined psycho-geriatric departments, and the establishment of more Day Hospitals could all help to unify the two sides of hospital work and to provide a service which would give proper and humane care to all sufferers.

Mrs. Robb's book is a disquieting publication and the facts are given in such a way that they cannot be ignored: but it is encouraging to know that there are many hospitals in the country where old people are treated with both dignity and kindness. The knowledge of this serves to throw into high relief the to which such similar standards of not apply, and it is often in these that needed changes and improvements can be started.

FORGETFUL

Amnesia. Edited by C. W. M. Whitty and O. L. Zangwill. 279p. Butterworths. £3 4s.

It is strange that though we remember a host of things—some the result of long and painful learning, others of transient moment and best forgotten—science has little to say about the processes of memory. Although man has used jottings on walls, papyrus and paper for thousands of years, the unaided brain is impressive as an information store—in some ways better than the most advanced computers. It deserves to be understood as something extraordinary in nature and central to ourselves. It is important to know the most economical way to learn things, and to understand the physiological processes in memory. This book is concerned with memory defects, associated with brain damage, drugs and old age. The book is edited by a consultant neurologist and the Cambridge Professor of Experimental Psychology, who has great clinical experience. There are nine chapters, which are review articles written by various authors mainly with clinical interests.

though the first, contributed by Weiskrantz, the newly appointed Professor of Psychology at Oxford, is an animal experiment. The book is welcomed as a compilation of clinical findings which will now be scattered through many journals. The bibliography is excellent. We do meet, however, a number of communications between the author and reader. This is a book where every fact is open to many interpretations and the findings where there may be other complications. Perhaps the most work hard to discover the prizes. Games are fun because they are hard, and the game of science is so difficult that it is effort to communicate their findings to other people.

Mr. Stange's statement on the first page of his essay that "Arnold will always be among the most inaccessible of nineteenth-century poets" is not underdressed as a paradox, but it cannot be called a self-evident proposition. Who, apart from Mr. Stange, has found him so? He goes on at once to claim that Arnold was aware of his inaccessibility, but what Arnold actually said was only that he was a less popular poet than Tennyson or Browning, the latter being, according to Mr. Stange, the Victorian poet who "investigated more deeply than any of his contemporaries the dynamics of creation and the relation of the artist to his experience and to the social order".

This second statement makes us doubly wary. "The most modest aim of the critic—simply bringing a reader into contact with a work of literature"—writes Mr. Stange, "is in fact the least easy to achieve." Well, is it? Not perhaps unless the critic first hobbles himself with a ball and chain by selecting an unsuitable framework for the discussion of a poet's work, which is what the author has done in this sometimes interesting, but on the whole, disappointing study of Matthew Arnold's poetry. The subtitle of this study, *The Poet as Humanist*, indicates an interest in Arnold's ideas, and the chosen framework substitutes for treatment by chronological development, literary genre or imagery a discussion of the poems under four ruling ideas—"The Idea of Poetry", "The Idea of Nature", "The Idea of the Self", and "The Idea of Love". There is no obvious limit to the number of possible frameworks, given a little ingenuity, but it is difficult to feel that Mr. Stange has given in his choice: in practice his framework imposes a wide interval, chilling to sensibility, between the critic and the poetry and tends to produce discussions, interesting enough in themselves, just out of reach of what in their concreteness the poems are saying.

Arnold thought that the critic should be "the undulating and

diverse being of Montaigne" and protested that "the critical perception of poetic truth" was of all things "the most volatile, elusive and evanescent" and that "not to go off on some collateral issue about the thing" was "the hardest matter in the world". Mr. Stange is too angular to undulate and he goes off on collateral issues enthusiastically and without a second thought. Too often he stretches or squashes the poetry he is examining to make it fit his chosen Procrustean framework, which is another way of saying that too often he is, as Arnold said of Ruskin, "dogmatic and wrong". For example, his suggestion that "the main influence on the Marguerite poems was the German *Liedenskyus*" is an assertion without a shred of evidence to support it. Yet it leads Mr. Stange to describe Arnold's love-poems as "ideological", to push-pooh any attempt to find an autobiographical element in the "Switzerland" sequence as the "biographical fallacy", and to claim that these lyrics are "an exercise in conventionalized literary form".

Similarly he maintains with some divingenuousness that there is nothing in the "Faded Leaves" group of poems "that requires, or even suggests, a biographical reading", although most other critics think differently and accept a statement by the poet's brother Tom that "On the Rhine" was certainly written about Miss Wightman during a break in the poet's courtship of her in the summer of 1850. These instances of critical "inflexibility" in defence of his framework of ideas are both taken from "The Idea of Love", which is certainly Mr. Stange's weakest chapter, but they are not unrepresentative. The book as a whole is likely to mislead the ordinary reader wherever it departs widely from accepted interpretations of Arnold's poems. There is also some failure in proportion. On several of the more important poems—"The Scholar-Gipsy", "Thyrsis", "Empedocles on Etna"—the author has little or nothing to say, whereas he treats some minor pieces at unexpected and unnecessary length. The scholar, who is less likely to be misled than the common reader, will give a cautious welcome to Mr. Stange's book both for its printing of several unpublished passages from the Yale manuscript and for its discussion of Goethe's influence on Arnold's poetry (especially in the chapter entitled "The Idea of Nature"), but he will regret the author's wish to "make it new" at the expense of plausibility in his interpretations of some familiar poems and also his carelessness—for example, two footnotes on pages 204 and 221 con-

tradict each other and both are inaccurate. One must add that the discussion of Goethe's influence is less of a novelty and more superficial than the author supposes and also that it fails to make some obvious connections. It is said that the fourth stanza of "Grenzen der Menschheit" is the germ of the distinction between gods and men in "The Strayed Reveller", but the Epicurean idea of the indifference of the gods is just as likely to have come to Arnold from his reading of Lucretius and is anyway a commonplace. Tennyson had made use of it in "The Lotus-Eaters" some years earlier. The stanza cited from Goethe's poem is, however, directly imitated by Arnold in some lines of "Rugby Chapel", but Mr. Stange fails to notice the fact.

The most puzzling feature of Mr. Stange's work is his failure to recognize the present state of the argument about particular poems by Arnold. Perhaps this statement misrepresents the real position. Although there is no bibliography here, which is unusual in an American book of interpretative criticism, it would appear from the references in the text and footnotes that the author completed his study of Arnold by 1960. Time has not stood still since then. The general studies of Arnold's poetry by W. Stacy Johnson (1959) and Dwight Culver (1966), Kenneth Allott's annotated edition of the poems (1965), the detailed investigations of Arnold and the Romantic poets by Leon Gouffier (1963), and of Arnold and the writers of Greek and Roman antiquity by Warren Anderson (1965), not to mention the numerous contributions to English and American periodicals in the past seven years, all conspire to make some of the critical discussions in Mr. Stange's book superfluous, and others less convincing than they may have seemed when he first wrote them. But the date on the title-page is 1967 and Mr. Stange has obviously had time to renovate his literary property if it was in fact completed by 1960.

For its emphasis on Goethe's influence on Arnold's poetry, although the examination of this influence is incomplete and not always judicious, Mr. Stange's essay narrowly earns a place on the rapidly filling shelf of books devoted to Arnold's poetry, but the general reader seeking enlightenment or the university student preparing to write an essay on Arnold will still find more substance in Trilling or Bonner, or in most of the more recent studies mentioned above. The much needed major work on Matthew Arnold's indebtedness to German thinkers and writers has still to be written.

WHEEL OF FORTUNE

ALAN SANDISON: *The Wheel of Empire. A study of the Imperial Idea in some late Nineteenth and early Twentieth-Century Fiction*. 213pp. Macmillan. 30s.

"The Imperial Idea" is a phrase of our times, as the scholars look back to the career of the European Empires, and wonder what they were all about. We have had historical analyses of the phenomenon, economic analyses, philosophical analyses and plain descriptive accounts: now the enterprising Mr. Alan Sandison, a lecturer at Exeter University, gives us a hybrid study, in which the interactions of history and literature are diligently diagnosed, and set against the social and intellectual background of the age. The imperial wheel of the title is the one Kipling imagined his exiles lashed to, as they sailed east in hierarchical bondage on their P. and O.; but the thesis of the book paradoxically expresses an opposite view.

Mr. Sandison takes four turns of the century's authors, Haggard, Kipling, Conrad and John Buchan, and discusses to what degree the Imperial Idea inspired their writing. His arguments are not always easy to follow, and the quotations from his subject authors lie there like lipid pools among the academics; but the general theme of the book is that the four writers were not very firmly bound to that imperial wheel, and that Empire played far less telling a part in the development of ideas than critics have generally supposed.

Mr. Sandison's point is that for these artists, the British Empire was

really a macrocosm, or a huge wall against which the shadows of private emotions, personal actions, might be enormously thrown. The conflicts they portrayed were not essentially political conflicts, however dressed up in heroics and Empire-building, but were just those stresses between man and his environment, spaciouly and sometimes violently expressed, which lay near the roots of all romantic art.

None of the four, he concludes, were really "banjo-bards of Empire"; and though few ordinary readers, perhaps, ever supposed they were (least of all Conrad) still it is interesting to have the art disentangled with such care from the ideology, and the imagination so knowledgeably skinned of influence.

The second pair of volumes of *The Bodley Head Henry James*, like the first, offers the reader a choice of period and style, and also of locale. Volume III (37s. 6d.), *The Bostonians*, is a comparatively early work which the author did not elect to revise for his collected edition. With Volume IV (25s.), *The Spoils of Poynton*, 1897, the setting of which is English, James had begun to move towards his "Old Pretender" to modernism. The Bodley Head print the definitive revision, with the relevant passages of James's preface of 1908. Both volumes contain brief and helpful introductions by Leon Edel.

DOTTING THE "I"s

The Letters of William and Dorothy Wordsworth: The Early Years 1787-1805. Arranged and edited by the late Ernest de Selincourt. Revised by Chester L. Shaver. 729pp. Oxford University Press. £4.00.

Even works of such admirable scholarship as Ernest de Selincourt's editions of Wordsworth texts eventually need revision, and now it is the turn of his great edition of the letters of William and Dorothy, of which the first volume appeared in 1935. The work has been undertaken by an American scholar, Chester L. Shaver, and his first volume is just published.

For the sake of conformity with the later volumes this first has now been retitled: *The Early Years* instead of *The Early Letters*. The period covered, 1787 to 1805, is the same, but the bulk is augmented. The original edition contained 241 letters, and a supplement seventeen letters; now these items have been combined (with the elimination of

shows. He himself usually gives five stages, each being parodied in a modified form. Wordsworth's mature vision, the most comprehensive and universal to what is merely fashionable and modish. However, there is nothing peripheral in Melvin Rader's historical analysis of Wordsworth's philosophical ideas. By focusing on what is central in Wordsworth's art, the union of deep feeling with profound thought, he illuminates the main stages in Wordsworth's development. Professor Walsh, on the other hand, for all his flashes of insight and warmth of response, reduces Coleridge's greatness to that of moral critic, minor poet, and enlightened educator. This is not his intention. But his preface reveals a confusion of aims. To offer a record of a contemporary reader's response to Coleridge's sensibility is not quite the same as to offer an account of his modern relevance. There is too much that is personal, idiosyncratic, and morally portentous in this estimate for it to be wholly representative.

From the publication of *The Excursion* onwards Wordsworth's status as a philosopher has been endlessly debated. The fashionable distinction between poetry that states and poetry that enacts, a distinction that has its roots in Arnold and Pater, has been applied mechanically to winnow the chaff from the grain. Even if Wordsworth never became the great philosophical poet that Coleridge hoped he would be, his ideas are firmly embodied in his poetry and cannot simply be discarded or ignored. Professor Rader's major contribution to Wordsworth studies lies in his convincing resolution of the apparent contradictions between Wordsworth's innate naturalism and his developing transcendentalism, between his acute sensitivity to the world of eye and ear and his intuition of the unity of all things, "the one interior life/That lives in all things".

The reassessment of Hartley's influence is particularly timely in view of the fairly recent republication of Arthur Bentley's study. But even if the positive debt to Hartley was less than Bentley suggested, it is nevertheless true that the impulse behind many of the poems in the *Lyrical Ballads* sprang partly from Wordsworth's growing familiarity with Hartley's theory of association. In violent reaction from Godwinian rationalism, he found Hartley's abstraction of the moral sense from sensation specially congenial. Under Coleridge's influence he soon saw the flaws in this scheme, but he never completely rejected English associationist philosophy. What he succeeded in doing, as Professor Rader so clearly demonstrates, was to assimilate the most diverse strands of thought (Locke, Berkeley, Hartley, Shaftesbury, Rousseau, Spinoza, Kant, Plato) and to impose a transcendental philosophy on the residual sensationist psychology of his youth. The idea of the "three stages" of development has dominated most recent interpretations of "Tintern Abbey" and *The Prelude*. But there is little to support this in the text as Professor Rader

shows. He himself usually gives five stages, each being parodied in a modified form. Wordsworth's mature vision, the most comprehensive and universal to what is merely fashionable and modish. However, there is nothing peripheral in Melvin Rader's historical analysis of Wordsworth's philosophical ideas. By focusing on what is central in Wordsworth's art, the union of deep feeling with profound thought, he illuminates the main stages in Wordsworth's development. Professor Walsh, on the other hand, for all his flashes of insight and warmth of response, reduces Coleridge's greatness to that of moral critic, minor poet, and enlightened educator. This is not his intention. But his preface reveals a confusion of aims. To offer a record of a contemporary reader's response to Coleridge's sensibility is not quite the same as to offer an account of his modern relevance. There is too much that is personal, idiosyncratic, and morally portentous in this estimate for it to be wholly representative.

ANTI-MECHANICAL

MIQUEL OLAMEDO MORENO: *El pensamiento de Ganivet*. 362pp. Madrid: Revista de Occidente. 120 pesetas.

Homenaje a Angel Ganivet. 113pp. Madrid: Revista de Occidente. No. 33.

The centenary of the birth of Angel Ganivet (1865-1898) led writers in Spain and Hispanists outside Spain to reassess this rather disconcerting writer, whose most famous work is the essay entitled *Idearium español*. In it he gave a brilliant, though often paradoxical, account of the Spanish character, whose roots he traced to Seneca. Señor Olmedo Moreno has written a conscientious study of Ganivet's thought. Just as Ganivet traced the Spanish character to Seneca, so Señor Olmedo Moreno finds Ganivet to have been a typical Cynic, transferred from classical times, to the late nineteenth century. Much of the book is given up to substantiating this judgment, and he has done so very successfully. Ganivet disliked machines. He wanted individual cities—such as his native Granada—to be the true centres of civilization, forming, as it were, cultural city-states. His personal asceticism made him indifferent to his wardrobe, and he was proud to have no heating in his room throughout the winter. In Helsinki, when he was consul there, these traits certainly recall the Athenian Cynics. As Señor Olmedo Moreno points out, he reacted violently against the industrialized society of the nineteenth century as he came to know it in Belgium, when his consular duties sent him to that country.

"The Book of the Machines" in Butler's *Erewhon* sprang from a similar reaction to industrialization, but Butler really knew that nothing could be done to stop the development of the machines, whereas Ganivet, from nineteenth-century Granada, could be excused for not seeing this as clearly as an Englishman of the same period. Señor

Letarza, Barí, have published *Rivolutone a letteratura*, edited by Giorgio Kraski with an introduction by Vittorio Strada (xxvi, + 342pp., L.2400). It is a translation of the speeches made at the famous First Congress of Soviet Writers held in Moscow in the summer of 1934. It was at this Congress that Zhdanov and Radek menaigingly prescribed the future task of the Soviet writer, according to the precepts of Socialist Realism, despite the intelligent opposition of Bukharin and Ehrenburg.

Mr. Wraith says modestly that, owing to the rule that official papers should not be made available to the public until they are fifty years old, this book is not a satisfactory biography but merely an appreciation or at most a biographical sketch. It is in fact a sensitive and well-written life of a remarkable man.

Sir Gordon Guggisberg was born in Canada in 1869 and ten years later was taken to England. In 1886 he entered the Royal Military Academy, Woolwich, and in 1889 received a commission in the Royal Engineers. After three years' service in Singapore he was seconded to special employment under the Colonial Office as Assistant Director of the survey of the Gold Coast and served there until 1908. In 1910 he was appointed Director of Surveys in Southern Nigeria. In 1914 he was offered the post of Director of Public Works in the Gold Coast but before he could take up the appointment the outbreak of the First World War led to his return to military duty. At the end of the war he was a Brigadier.

It was now, largely through the activities of his second wife, Decima Moore, and through her influence of Elinor Glynn with Lord Milner, then Secretary of State for the Colonies, that he was appointed Governor of the Gold Coast.

His previous experience of West Africa and the impression he had formed there of the potential abilities

of the Africans led him during his governorship to a passionate belief in the need for better education in the colony, a belief that led to the creation of Achimota as an educational establishment of great renown and promise. It was largely to have more money to spend on educational projects that Guggisberg urged the importance of economic development in many directions and principally in the construction of a deep-water harbour at Takoradi. Achimota, Takoradi, and the Korle Bu Hospital at Accra are the three outstanding memorials of his administration. It was perhaps natural that the Colonial Office and the Europeans in West Africa should have regarded his proposals as extravagant and unnecessary, but it is strange that even the Africans of the Gold Coast should at first have taken the same line. They soon took a more favourable view of his activities as they came to realize his sincerity of purpose, "his faith in their destiny and his unremitting toil in their service". He is remembered today by the people of Ghana as the best governor of colonial days.

What sort of man was this who captured the affection and respect of the Africans to such a remarkable degree? As a husband he was a failure, having made two unsuccessful marriages. He was not liked by Lord Lugard, under whom he served in Nigeria, and he was de-

tested by Sir Hugh Clifford, whom he succeeded as Governor of the Gold Coast. In all matters where his experience as an engineer could count—and in education—Guggisberg's administration was a success, although the author gives credit to Clifford for some of the ideas which Guggisberg later put into effect. In other matters Guggisberg was not so successful. He failed, in spite of his flair for public relations, to carry the African politicians with him in his plans for local government and indirect rule. The author thinks that "in the field of politics—but only in that field—Guggisberg was short-sighted and insensitive. It is only fair to add that so was everybody else". Mr. Wraith considers that Guggisberg has been over-praised as an originator.

His virtues lay rather in a fantastic capacity for work, an orderly and systematic approach to his problems, and a drive and determination which could impress itself upon the stolid bureaucracies of the Colonial Office and the Secretariat.

His later years were full of sadness, caused by bad health and financial anxieties. When his term of office in the Gold Coast ended in 1927 he remained unemployed for nearly two years before his appointment as Governor of British Guiana. Ill-health soon compelled his retirement and he died in 1930.

BOURBON ENLIGHTENMENT

JOSÉ DE CADALSO: *Cartas Marruecas*. Prólogo, edición y notas de Lucien Dupuis y Nigel Glendinning. 209pp. Tamesis Books. Distributed in London by Grant and Cutler. 24s. 6d.

Until recently Cadalso has been one of the principal victims of the tendency to interpret the Spanish eighteenth century in terms of the nineteenth. Partial and often tendentious readings of his works have made of him, among other things, a Romantic, a liberal, a conservative, a nationalist patriot, an *afancesado* traitor, even a Falangist. In the past few years, however, mainly as a result of work by Professor Glendinning, who has insisted on remembering that the eighteenth century not only preceded the nineteenth but almost unheeded of seventeenth—Spanish eighteenth-century studies—a much more consistent and convincing Cadalso has emerged, Cadalso the *diseno* tradition of Quevedo and Gracian. The influence of Montesquieu et al. has been put in its proper place, and we can at last forget the old charge that the *Cartas marruecas* are no more than a weak and vacillating imitation of the letters of other fictional visitors to eighteenth-century Europe.

Now Professor Glendinning joins with M. Lucien Dupuis to give us, by way of further substantiation of this view of Cadalso, an admirable new edition of *Cartas marruecas*, which takes us one step nearer knowledge of what Cadalso wanted to say. This is an important achievement exactly what that nobody knows exactly what Cadalso said in his book, let alone what he would have liked to say. He had still not published the *Cartas* when he was killed at the siege of Gibraltar in 1782; no autograph manuscript or proven copy of one is known, and it is certain that the first published editions—on which all subsequent editions have so far been based—differ from the original version, though the extent and nature of the difference remain matters for informed guesswork. The Dupuis-Glendinning text is based on a manuscript almost certainly earlier and closer to the original than any other known source, here presented with a full battery of variants from later manuscript copies and the earliest published editions.

No one is likely to dispute that this edition of the *Cartas* is now the best available, nor indeed that its preface is the most authoritative existing study of the work. Cadalso, it would seem, has at last attracted the serious appreciation and intelligent understanding of which he believed his readers incapable. Some readers of this edition will surely wonder if he deserves such good fortune, and also if the difference between this version and, say, the existing *Clásicos castellanos* text of the first published edition (available at about a quarter of the price)

justifies so much scholarship. One result of having the *Cartas marruecas* so splendidly presented and interpreted is that we can no longer doubt what a mixed-up, moody, repulsive book it is. The editors direct our attention to the philosophical core of the letters, with the result that we now have erudite confirmation that the philosophical core is the most boringly derivative part of all. Similarly, it is only when we are provided with such an excellent job of editing that we can properly appreciate that there can be no definitive edition of the *Cartas*. Not only because of the absence of an autograph manuscript, but also because the definitive version was obviously never written down.

But this, after all, may be the best reason why the new edition is a valuable contribution to our understanding of Cadalso's age. The Enlightenment, we are reminded, was full of very dark shadows. With Spanish writers of this period we need expert guides to help us read between the lines. Professor Glendinning and Professor Dupuis not only serve us well in this respect, but also give us more lines to read between. And the bonus is often what the censor took out. In the reign of Spain's most enlightened monarch, censorship was so severe as to demoralize writers even before they set pen to paper. Cadalso introduces his letters by saying that they deal with the character of Spain, but that they steer clear of anything to do with religion or government. Everything about Spain, that is, except any-

thing of serious interest or importance.

Even so, as this edition shows, the *Cartas* did not steer clear enough of such dangerous topics. Some of the censorious excisions are mindless conditioned reflexes, so mechanically followed as to be almost incomprehensible, and cause our scrupulous editors to wonder if they can really be the work of the censor. But in many cases there can be no doubt. In Spain, perhaps more than anywhere else, the Enlightenment was a conservative affair, a desperate race against time to make the old regime safe against the coming revolutionary storm. In this book, in Cadalso's veiled but unmistakable bitterness about a stifling authoritarianism, in his final sardonic dismissal of the *Cartas* as a waste of time, in the censor's efforts to make sure that they were, the official reaction to this mildly reasonable view of the state of Spain in the 1770s, we see something of the fear which motivated the despotism of the Spanish Enlightenment.

A new official biography of the Marquess Curzon of Kedleston is being written at the request of his only surviving child, Lady Alexandra Metcalfe, and with the approval of Lord Scarsdale. Anyone possessing relevant correspondence or papers is invited to communicate with the author, Sir Philip Magnus, at Stoke-say Court, Onibury, Shropshire.

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I have what is conventionally called realism," said Flaubert in a letter to George Sand in 1876, "although people regard me as one of its high priests. Try to figure that out!" A great writer's statements about his aims are not always treated with the respect they deserve. It can hardly be said that Flaubert's critics or the public have been universally successful in their attempts "to figure that out" and his warnings have often gone unheeded. In his account of the growth of his reputation in America, Mr. Ernest Jackson tells us that the novels were first translated at a critical moment in the struggle between romanticism and realism in that country and that their appearance proved decisive in ensuring the defeat of romanticism. This was understandable in the 1880s, but the error persists today. Flaubert is still widely regarded in Anglo-Saxon countries as the inventor of realism and always has a chapter in the manuals devoted to realism in his own country.

Mr. Brombert thinks that the perpetuation of the error is of sufficient importance to merit a frontal attack. "Literary history," he writes in the opening sentence of his excellent study, "has rendered Flaubert a poor service by indiscriminately linking his name with theories of realism and by presenting him to posterity as the founder, chief practitioner and high priest of a literary school."

There are moments when it is tempting to feel, a trifle impatiently, that "realism" like "mysticism" is one of those words which should be expunged from the vocabulary of

ERNEST JACKSON: *The Critical Reception of Gustave Flaubert in the United States 1880-1960*. 128pp. The Hague: Mouton. 18 Dutch Guilders. VICTOR BROMBERT: *The Novels of Flaubert. A Study of Themes and Techniques*. 301pp. Princeton University Press. London: Oxford University Press. 13s.

RAYMOND GIRARD (Editor): *Flaubert*. Twentieth Century Views. 180pp. Prentice-Hall. 42s (Paperback, 16s). F. BARR (Editor): *Madame Bovary and the Critics*. 197pp. New York: University Press. 56s.

criticism. For what after all are we to make of a term which is applied equally to Dutch painting, nineteenth-century novels and the films of directors as different from one another as Renoir, Matisse and Antonioni? In every work of art there must clearly be some link with the world of common experience. If there were not, communication between the artist and his audience would break down altogether. This amounts to saying that ordinarily there must be some degree of verisimilitude. The error begins when verisimilitude is regarded as a virtue in itself instead of one of the elements in the artist's vision, when external reality imposes itself on the artist and smotheres the inner vision.

An exact copy of reality is obviously something which no sensitive person wants and is anyway almost impossible to achieve. Few accounts are more misleading than comparisons based on photography. The good photographer does not want to copy reality any more than a good artist. He is engaged, indeed, in a continual struggle to find correctives to the excessive verisimilitude of his medium. He arranges people and objects in a way that corresponds to the picture or the pattern in his own mind. This applies with particular force to film. What is generally appreciated is that in film there is from the first an element of distortion, a modification of the visible world. We go, or should go, to the cinema among other things to see the pictures. It is precisely because there is a basic element of distortion that the pleasure they offer becomes an aesthetic one. This is true of what appears to be a simple "shot" (the landscape seen during the shoot in Renoir's *La Règle du Jeu* are a good example). The appeal is enormously increased when the scene is composed and cutting begins. It is possible then to take strips or fragments of "reality" and arrange them in an order which conforms to the director's vision. It is

a movement away from superficial verisimilitude towards an inner truth. It can be seen in the closing sequences of Antonioni's *L'Avventura*. For here shots of deserted streets, empty buildings and lamp-posts become symbols of "the end of the affair" and acquire in their context an emotional significance which does not belong to the places and objects in themselves.

Flaubert uses a similar method in a short description of the country round Yonville-l'Abbaye: On est ici sur les confins de la Normandie, de la Picardie et de la Flandre, c'est-à-dire de la langue est sans accentuation, comme le paysage sans caractère. This passage, which might be called "realistic", is not distinguished or interesting in itself, but its content and placing in the novel give it a considerable importance. The non-descript, characterless country lying on the borders of three provinces and belonging to none, comes to stand for the suffocating atmosphere of everyday reality — a "bastard" reality in which the characters live and which eventually brings them down.

These reflections are prompted by the final paragraph of Mr. Brombert's study. "One might," he writes, "speculate on the cinematic qualities of Flaubert's vision." He appears to be speaking half-playfully. In the next sentence he brushes the suggestion aside with the thought that this kind of speculation "might... kindle Flaubert's ire in the Elysian fields where he no doubt walks in *hugo aperto, lunisuso e alto*, and continues to be filled with just indignation. There is no reason why he should be indignant over comparisons between his work and film and no certainty that he would have been. Nor is the critic's comparison quite as casual as he makes out. "The cinematographic impressions" he had observed earlier of *La Tentation de Saint-Antoine*, are further strengthened by the frequent use of "fade-ins". We glide from Antoine's monologue into his dream, from the conscious into the subconscious, with

the same ease with which the *cinéma* transmits one image into another. This is a useful comment on the good deal further. It is commonly assumed that film added a new dimension to art, or possibly that the cinematograph camera gave us a seventh art because mechanical invention introduced new ways of seeing and juxtaposing things. This is the reverse of what really happened. The invention and development of the cinematograph camera were due to the fact that it fulfilled an existing human need. It offered the most effective means of communicating certain aspects of the artist's vision. Put it another way, it was a form of vision which is native to man that created the camera and not the camera that created the vision.

The essence of film is the translation of experience into visual terms. That is also the essence of the difficult term "symbolism". Properly understood, symbolism means the visual image for direct description or statements about feelings. Symbolism in this sense has probably existed to some extent in all literatures from very early times, but it was left to the nineteenth century in general, and to Flaubert in particular, to exploit its possibilities consciously and systematically. Flaubert was so successful that all the *cinéma* had to do was to take over where the novelist left off. For the cinematic element in Flaubert is far from being confined to a few "fade-ins" in the *Tentation*. What needs saying is that the texture of his novels is basically cinematic. One of the most surprising things about Renoir's film of *Madame Bovary*, made during one of his supposedly "realist" periods, is that he should have produced such a disappointing film from such a novel, should have eliminated precisely those features of the novel which are most obviously cinematic or made them much less cinematic than they are in the novel. For in the novel they abound. One of the outstanding examples is the Comices Agricoles. This sequence, as Thibaut pointed out, is arranged in tiers: the lovers at the top, the farm hands in the middle, the animals at the bottom, the minister somewhere off screen. The camera, for that is what it is, is continually tracking from one to the other. The sequence derives a great deal of its force from the ingenuity of its "cutting" and from the different ways in which the sounds are juxtaposed. The futilities of the lovers and the minister echo one another ironically; the noises of the animals provide a ferocious comment on both, or would do on the screen. (Bergman uses a similar device in *Smiles of a Summer Night* when the grotesque marionettes emerging periodically from a clock are a fitting comment on the sexual antics of the married and unmarried couples at the house party.)

What has been said of the Comices is equally true of the meeting between Emma and Léon in Rouen Cathedral and the famous ride in the cab; the cathedral chapel compared to a "boudoir" and the cab both have erotic associations which are immensely heightened by the juxtaposition of the images. The ride in the cab looks back ironically to Emma's daydream in the days of her innocence of a honeymoon drive in a different vehicle with chaste blue blinds. For what could be more cinematic than the "naked" hand stretched out from behind an unchastely drawn blind and the fragments of the letter fluttering like "white" butterflies down on to the field of "scarlet" clover, recalling Emma's burning of her wedding bouquet and the ashes flying up the chimney like "black" butterflies? Or again, Emma darting from one place to another in the final attempt to raise money to pay her creditors and hearing Binet's lathie which she had heard on a previous occasion when she was on the verge of suicide and which now looks forward to her suicide by poisoning? The technique is carried right down into the details. Think, for example, of the statue of the *curé* in Emma's garden whose face becomes stained by the weather, who loses a foot and is eventually whashed to pieces in a full from the van during the move from Tostes. It is a comment on the Abbé Bour-

nisien; it is also a symbol of the declining faith which is embodied by the statue of cupid in the her in the closing chapters of *Prose*.

What these examples demonstrate is not that the novelist anticipated devices of the *cinéma*, but that the writer's vision had already reached the point where a different means of communicating it was necessary to provide the reader with a more truly than he himself he described some of the *cinéma* *Madame Bovary* as "scenic".

The crux of the matter is that art is of its nature vision, expressed by the writer's vision. It is misleading, therefore, to say that the artist's vision is a method of approaching work what we loosely describe as "technical devices" are an integral part of the artist's style and of his vision. In so far as they aim at complete verisimilitude, they are times when he is deliberately exploiting its possibilities, consciously and systematically. Flaubert was so successful that all the *cinéma* had to do was to take over where the novelist left off. For the cinematic element in Flaubert is far from being confined to a few "fade-ins" in the *Tentation*. What needs saying is that the texture of his novels is basically cinematic. One of the most surprising things about Renoir's film of *Madame Bovary*, made during one of his supposedly "realist" periods, is that he should have produced such a disappointing film from such a novel, should have eliminated precisely those features of the novel which are most obviously cinematic or made them much less cinematic than they are in the novel. For in the novel they abound. One of the outstanding examples is the Comices Agricoles. This sequence, as Thibaut pointed out, is arranged in tiers: the lovers at the top, the farm hands in the middle, the animals at the bottom, the minister somewhere off screen. The camera, for that is what it is, is continually tracking from one to the other. The sequence derives a great deal of its force from the ingenuity of its "cutting" and from the different ways in which the sounds are juxtaposed. The futilities of the lovers and the minister echo one another ironically; the noises of the animals provide a ferocious comment on both, or would do on the screen. (Bergman uses a similar device in *Smiles of a Summer Night* when the grotesque marionettes emerging periodically from a clock are a fitting comment on the sexual antics of the married and unmarried couples at the house party.)

Although he appears to be perplexed by his comparisons in foreign languages which are quoted in French, Mr. Barr has given us a highly intelligent analysis of each of Flaubert's works of fiction and his book deserves rank with those of Thibaut and Demarest. He rightly insists on the non-realistic aspects of his art. For him the key to Flaubert's fiction is the dream. He traces the austerity of his style with the extravagance of his dream. He speaks of "recurrent dramatic sexual frenzy and unbridled orgies", but points out that paradoxically "the monstrous image is one of the basic images in Flaubert's work. The truth is that in Flaubert's 'orgy' is the supreme moment of the Romanticism translated into terms and the hidden goal of his dream. The tragedy of Emma's education, which 'proposes a parable of the tire novel' because 'the proposed images correspond to a pattern repeated throughout the book: from ennui to expectation, to escape, to confusion, back to ennui and to a yearning for nothingness'".

The books by Mr. Girard and Mr. Barr contain selections of critical essays by writers of different nationalities. Although there is certain amount of overlapping, the purpose is different. Mr. Girard's simply tried to present a selection of the best work that has been done in the century. Mr. Barr's aim is to illustrate the variety of the critical response to Flaubert's work. He tells us that his choice has been made from 5,000 sources. Each of the contributions is preceded by a short introduction in which the editor comments on the critic's approach and on occasion administers a masterly admonition.

LITERARY SUPPLEMENT
LONDON PRINTING HOUSE SQUARE
Thursday July 6 1967
CENTRAL 2000

POETRY INTERNATIONAL

Poetry festivals are probably not the most effective way of whipping up enthusiasm for actual poems. They are cordial affairs, there is always a wild interest of seeing famous poets in the flesh and now and then a poet's way of reading can helpfully illuminate the way we view his work. Performance can just as often be distracting, though; what seemed brisk and witty on the page takes on a different tone when mumbled through a greying beard; a bland, complacent profile tranquillizes lines which were unbearably in anguish when we read them. The trouble is, of course, that the best poets are not always the best readers. Oratorical habits can gloss over their mixed metaphors, comedians can woo the audience with winks and smiles and men of conscience can be priestly and improving. The quiet, ungratifying voice, the voice that is more concerned to serve the poem than to make a hit, is far too easily upstaged.

Most recent festivals, therefore, have tended to be dominated by a handful of hardened performers, skilled in histrionics, ever eager to be heard, but of distinctly slender talent. It perhaps with this in mind that the Poetry Book Society has this year decided to stage a festival which will be as useful to the poets as to their audience. *Poetry International* is to open next Wednesday, July 12, in London's Queen Elizabeth Hall, aims quite simply, to arrange for some of the world's most interesting poets to be in the same place at the same time, and whatever the actual reading turns out to be like, a gathering of this kind is bound to be some value. Ted Hughes was given the job of persuading the poets to come, and grants from the Arts Council and the G.L.C. enabled him to offer reasonable fees and to meet some of the travelling expenses. He has done remarkably well. Pablo Neruda, Yves Bonnefoy, Hans Magnus Enzensberger, Giuseppe Ungaretti, Bella Akhmadulina, Octavio Paz and Ingeborg Bachmann will be reading alongside Americans like Sexton, John Berryman, Allen Ginsberg and Anthony Hecht, W. H. Auden, William Empson, Robert Graves, Stephen Spender, Hugh MacDiarmid and Patrick Kavanagh will provide the only really familiar faces, aside from that of Malcolm Muggeridge whose well-known dismissal of Joyce, Eliot, Picasso and Stravinsky as a "gristly quartet" entitles him to serve as smiling, poetry-loving host. The festival will run for five nights and most of the poets will appear on two occasions. There is clearly going to be something of a language problem. Indeed, this will be part of the event's fascination. The organizers plan to follow each poem with a translation, which will be read by Ted Hughes himself or by a poet of the same language. Yet the fact is that the philological interests chosen by us were written by Bopp, Rask, Humboldt, Herder, Grimm and, of course, Jones — four Germans, one Dane and one Welshman. Surely not much insulated there!

Nevertheless, it must not be mistaken for a full analysis of the poets, although by no means all such entries were contributed by scribes of British birth. In order to measure the amount of detergent needed to provide the whiter than white sheets in which we must stand repugnant I trust you will agree to an analysis of nationalities in this letter. There are 424 entries comprising 466 books. Of the nine Bibles there are three: Tyndale's translation of the New Testament and the Geneva and the King James versions. Of these at least the first two, for their ultimate influence on the Reformation, might possibly have been included by a non-British body of scholars. The nationality of the authors follows: American 20; Arab 1; Australian 2; Austrian 6;

temper of it will be created in spirit before it can be formulated or accepted in political fact. And it is in poetry that we can refresh our hope that such a unity is occupying people's imaginations everywhere, since poetry is the voice of spirit and imagination and all that is potentially, as well as of the healing benevolence that used to be the privilege of the gods. Desperate abstractions, and it can hardly be expected that a single festival will spectacularly bear them out. But if any festival has a chance of making sense of gullible prophecies, then surely this one has. Certainly it will be a grim comment on our culture if there are any empty seats in the Queen Elizabeth Hall next week.

Letters to the Editor

GARLAND FOR GUTENBERG

Sir,—In the absence of my co-editor, John Carter, may I, as chairman of the committee which selected and described the entries in *Printing and the Mind of Man*, be allowed some comments on the notice of it in your columns (June 22)? First let me say that criticism is not rendered by welcomed and it would, for example, have been of inestimable value to us if your contributor's comments, on what he generously describes as "a brilliant visible monument of print to print", had been available at the time of the exhibition in 1963. Indeed we regretted at that time that so little outside guidance and criticism was available to us when preparing the present volume. It is particularly regrettable that neither you, sir, nor your erudite contributor was then to be found in the critical ranks.

Before going any further I must take him up on two points of fact. His statement that Bernard's *Madeleine expérimentale* should go unmentioned would be justified if true. He will surely kick himself to find that it is included as No. 353* with an entry of nearly column length. It is also in the Index. The second point is more serious. Purporting to quote from your book your reviewer writes: "the oldest scientific textbook in the world". In fact we said no such thing. The passage reads: "Euclid's 'Elements of Geometry' is the oldest mathematical textbook in the world still in common use today." It is difficult to resist the conclusion that the misquoting was deliberate in order to score a point that is irrelevant when accuracy is observed.

Your critic is determined to give us the benefit of no doubts. "Carlyle's French Revolution," he writes, "no longer ranks as serious history", which is, in fact, indicated in our entry. Our wording is "not a work of scholarship" and we included it for very different reasons which are given over in silence by your reviewer. I do not propose to chop logic with him who did what when. We have made our choice and set our names to it. All suggestions whether hostile or friendly will be recorded and given due consideration if we are so fortunate. For example, I am extremely grateful for having my attention called to our inexcusable omission of Ferdinand de Saussure. This brings me to the point that I would like to take up at greater length — the charge of insularity. Let me submit fully and freely that in spite of our constant endeavour to give some just the final result of our efforts, I really do think that your reviewer has allowed too attractive line of approach to run away with him with the result that his notice gives a distorted picture. Take the linguistic reference already mentioned. He rather grudgingly approves the inclusion of Saussure's book arranged by the National Book League at the Victoria and Albert during the Festival of Britain I will remember that a copy of *Le Cours de Linguistique Générale* was inscribed: "To Saint Sybil Thorndike from Saint Bernard Shaw."

EDWARD MURCH, Heatherdene, Dousland, Yelverton, Devon.

ST. BERNARD? Sir,—Of course Shaw was a saint. He canonized himself. In the exhibition of books arranged by the National Book League at the Victoria and Albert during the Festival of Britain I will remember that a copy of *Le Cours de Linguistique Générale* was inscribed: "To Saint Sybil Thorndike from Saint Bernard Shaw."

SHAKESPEARE FOR THE SIXTIES Sir,—Readers of your review of the first volumes in the New Penguin Shakespeare series (June 29) may not all know that the appearance of this series is intended, as I understand, to be accompanied by the running down of the old Penguin Shakespeare, edited by G. B. Harrison. (I have not been able to obtain confirmation or denial from Penguin Books.)

I make no comment on the scholarly and other qualities of the new volumes. What however is plain is that they are of no kind of replacement for Harrison's set. The new set provides a modern text, with an appendix of variant readings, emendations, textual problems, etc., though, like all other similar editions,

Czech 1; Danish 6; Dutch 9; Flemish 2; French 60; German 94; Greek 7; Icelandic 1; Italian 39; Yugoslav 1; Norwegian 2; Polish 2; Portuguese 1; Romanian 17; Russian 3; Spanish 6; Swedish 1; Swiss 13; British 164. Admittedly more than one-third of the number is British, but it can be argued that about three-quarters of these are of the character of Newton, Darwin, Berkeley, Hume, Dalton, Faraday and Clerk Maxwell, who could not have been ignored even by anyone who was neither a Hibernian nor a Catholic. I make the total of such entries 126, which leaves 38 of the 164 British entries open to criticism. Some of these might well be included after the most searching criticism but I submit that a committee consisting of three Englishmen born and those two eminent "Hibernian Catholics" H. A. Feisenberger and S. H. Steinberg may well be pardoned for showing an insular bias in less than 10 per cent of their selections.

I venture to suggest, also, that this analysis gives a truer picture of the balance displayed by the compilers than your reviewer's indulgence of the bee in his bonnet. Doubtless the balance needs further redressing: the addition of non-British contributions and it will be our earnest desire to attend to this if we are fortunate enough to be granted the opportunity.

P. H. MUIR, Taylors, Takeley, Bishop's Cleeve, Hertfordshire.

P.S.—In his reckless determination to find ropes with which to hang all those associated with our book he has now fastened the noose firmly round his own neck. In approving Miss Colclough's "important correction" he characterizes it as "only one more example of the many misleading statements made in *Printing and the Mind of Man*". In fact the information in her letter coincides exactly with our statement of the position.

In our entry No. 2 headed "The Bible in the Vernacular" we say "between 1466 and the publication of 1534 of Luther's translation of the New Testament fourteen editions of the Bible in High German and four in Low German were printed, as well as over twenty vernacular editions of the Psalter alone."

Your reviewer, no less than your correspondent, would have done better to read our book before commenting on it. And what a pity it is, in view of the evidence of his blunders, that he did not choose to express them in more temperate language.

*Your reviewer writes: "Your reviewer cheerfully kicks himself over his failure to note the inclusion of Claude Bernard. The same penitential exercise must have been indulged in by the editors and this item was added after the original exhibition. Euclid's *Elements* is not the oldest mathematical textbook in the world. It is not in common use today in its original form. It would be as meaningless to include Babylonian star charts with, in one sense, are also still in use today. My remark was aimed at the constant use of hyperbole."

Mr. Muir wholly misconstrues the point about Carlyle. The distinction between the *spirit* of man and his *thinking* is so muddled that it would not pass in a freshman course in logic. The inclusion of Carlyle shows how deeply uncomfortable the editors themselves were with this whole scheme.

The point about linguistics was that, this list totally omits all work in the modern vein. This is directly related to its ignorance of the tremendous importance of linguistic philosophy. Russell and Wittgenstein, Mr. Muir's apologia for "some British bias" really will not do. Almost consistently a local product is chosen over its European or American counterpart. This is no small matter. A book like this will probably find its level on the sixth-form library table. There it may do some damage.

COPYRIGHT Sir,—The recent movement on the part of some booksellers to import American editions of English publishers' copyrights is particularly irresponsible at this time, when American publishers are striving to destroy the traditional British Commonwealth market by setting up branches in various Commonwealth countries, and generally slipping in their editions whenever possible. If United States editions are openly sold in London this would make a farce of publishing, which depends on exclusivity, and would eventually relegate publishers to the role of wholesalers. English publishing depends for its health on retaining the traditional Commonwealth market. This is especially important because of the lack of enterprise in English book-selling compared with the dynamism of many overseas booksellers; its loss would result in the disappearance of a number of publishers, some of whom are catering for a minority literary market.

Recently one of my staff noticed United States paperback editions of several novels of Annals Nin in one of the shops who desire to ignore publishers' legal and exclusive licence. We requested the immediate return to the United States of these books, pointing out that my firm had licensed English paperback editions of several Nin novels, and that they were currently available in hardback. The manager of this shop then requested us to discontinue sending a representative to see him.

PETER OWEN, 12 Kendrick Mews, Kendrick Place, Old Brompton Road, London, S.W.7.

(An important letter on copyright by Mr. R. Barker, Secretary of the Publishers' Association, and other correspondence appear on page 606).

It also makes large-scale silent emendations to spelling, punctuation and lineation. Harrison's on the other hand was a commendable attempt to produce a text which, though in modern spelling, should be in other respects as close as possible to one of the early editions. It included the minimum of emendations and largely justified Harrison's claim that "the text will thus appear somewhat different to those who are accustomed to the 'accepted' text, but it is nearer to what Shakespeare wrote". Harrison of course made certain editorial decisions, on which text of certain notoriously problematical plays, to adopt—decisions which may seem to go some way towards the totally modern edition, and hence partly to justify the large-scale emendations to which modern editors help themselves. But having chosen a text, Harrison stuck to it: within the limits of a cheap paperback, he did a first-rate job.

It was a job which very much needed to be done: it is important for all students of Shakespeare that they should have a good idea of what an unemended text is like. The elaborately annotated editions of modern times, which in a certain respect translate seventeenth-century typography and other symbols into modern equivalents, do not give them this. And nor at present does any other edition that is readily available. The splendid Nonesuch, which gives the original texts (including old spelling) but with marginal emendations to indicate and the rare second-hand copies are all very expensive. It is an extraordinary thing that, while we have, and have long had, scrupulously faithful editions of Herbert and Vaughan and Marvell, there is no Shakespeare in print which the student or other interested reader can see just what the early editions were like.

Harrison's edition did not perform this service completely: but no other edition attempts to perform it at all. I hope that at all events others who feel the same kind of need as I will press Penguin to have second thoughts about allowing Harrison to disappear.

A. H. GORME, Department of English, The University, Keele, Staffs.

FROM THE CARIBBEAN Sir,—It is a shame that the reviewer of Barbara Hawes's *From the Green Antilles* (June 29, 1967) read so heavily on the evidence of this anthology "for the unflattering assessment he made in his review of literature in Spanish by modern Caribbean writers. Had he known the work of, for example, Alejo Carpentier, José Lezama Lima, Guillermo Cabrera Infante or Roberto Fernández Retamar, he would have known too that the evidence Barbara Hawes puts forward is strictly inadequate."

GORDON BROTHERTON, Department of Literature, University of Essex, Colchester.

MUCH BINDING Sir,—I, too, am horrified at the built-in obsolescence of the modern paperback. It does not need the tropics to cause disintegration: it happens in temperate climes. Cannot publishers be induced to issue sewn editions of their more important paperbacks?

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THE BUILDINGS OF SCOTLAND

JUST AS IF

BRINGING OUT THE BEAST

MR. KERMODE: *The Sense of an Ending*. 187pp. Oxford University Press. 38s. TED HUGHES: *Wodwo*. 184pp. Faber and Faber. 25s.

SCOTTISH ARCHITECTURE has been a cultural Cinderella for a long time. The architectural historians of Europe and even of Britain have usually relegated it to footnotes, or at best an apologetic appendix. The trouble seems to have been that, while it is easy—too easy of course—to regard medieval and Georgian architecture in Scotland as an offshoot or sideshow to the main work going on in France and England, the bits in between do not fit and have therefore been looked on as a sport, something to be studied from a distance, with amused or slightly suspicious detachment. With the notable exception of the great McGibbon and Ross volumes, the Scots themselves have not, until recently, done much to improve this situation; and a reliable and conscientious survey incorporating the many new discoveries has long been needed. Mr. Dunbar's *Historic Architecture of Scotland* fills this gap nearly as well as, in his relatively small space, it could be filled. He has wisely chosen not to produce a chronological survey beginning with St. Ninian and ending at the present; rather he treats each building type in turn, with a chapter each on castles, lairds' houses, country mansions, abbeys and churches, burgh architecture, industrial architecture, and small rural houses. This method does not result in an orthodox "history" but in a book very much easier to consult than most of those of more conventional form. Some cross-referencing of building types is certainly desirable from time to time—one would like some discussion, for example, of the connexion between late medieval tower houses and the fortress-like towers of contemporary churches, and one cannot seriously consider the architecture of Adam or Playfair as if their houses and churches and public buildings existed in separate compartments. But for the earlier periods at least, Mr. Dunbar is the right way: he is studying the historic architecture of a country, and for this vertical rather than horizontal divisions are the most useful.

It is a great virtue of Mr. Dunbar's work that it takes its subject seriously and altogether avoids the quaint and the anecdotal. Scottish architecture—like so many things Scottish—has been bedevilled by being habitually viewed as a subject for whimsy, so that authors have evidently taken the line that inaccuracy does not really matter so long as the book is frothyly entertaining. As late as 1947 a book came out from the same house as Mr. Dunbar's which credited the North Bridge at Edinburgh to Adam and St. George's Church to Playfair—attributions which could have been corrected by the most casual glance at material that had been public for a century and a half. It is a pity to find in *The Making of Classical Edinburgh* Professor Youngson carrying on in a similarly casual tradition so far as some architectural matters are concerned. His general knowledge of architectural history is decidedly scanty, and his feeling for relevance correspondingly hazy: he remarks, for example, that Heriot's Hospital "was designed in Inigo Jones's own lifetime, although probably not by Inigo Jones himself". One really might say with as much point that the British Museum was probably not designed by Pugin. Again, Professor Youngson tells us that "the art of designing unified house frontages" (i.e., a street of houses unified in one design) was "an innovation made by Wood in Bath in the 1750s". But Queen's Square was begun in 1729, and it is arguable that the idea for it may have come from the Palladian facade introduced to Christ Church, Oxford, by

Henry Aldrich in 1705: a discussion of the development of related streets and squares in town planning should certainly have included some reference to the courts and quadrangles of Cambridge and Oxford; but unfortunately Professor Youngson does not show himself very sensitive to townscape, and his comparisons of Edinburgh with Nancy and Bath are hence largely off the point. Mr. Dunbar's book, on the contrary, is a work of remarkable correctness: in its field it sets an altogether new standard, which it is much to be hoped will be kept to by later scholars. Its occasional slips—for example, the confusion between Cally House and Galloway House—stand out because of their isolation. Some of Mr. Dunbar's more speculative generalizations, however, are more open to question. Of Bruce, James Smith and William Adam, we are told that they were "content to transpose current English architectural themes into Caledonian idioms". In Adam it is indeed true that we can see the strong influence of Vanbrugh and Gibbs; Duff House is a variation on Morpeth and the swaggy new front of Hopetoun a late essay in the manner of Francis Smith, comparable to Ditchley. But Bruce's Kinross and Smith's Drumlanrig (of which Mr. Dunbar surely misses the point in remarking that it betrays a complete misunderstanding of classical principles) and even Adam's Pollok House are so "Caledonian" as to be only incidentally connected with England. Mr. Dunbar's point here is part of an argument that "Scottish architecture... ceased to exist as a national style soon after the Forty-five". Now obviously anyone can tell that the New Town of Edinburgh or early nineteenth-century Glasgow are related to earlier and contemporary urban design in England. But only the most superficial glance will fail to detect the profound differences between the Scottish cities and London or even Newcastle. It is true that Scottish nineteenth-century Gothic is rarely distinguished either in quality or in national character; but Scottish neo-Gothic is both. One would clearly not want to imply that the neo-Gothic was in any way peculiarly Scottish; but England can produce little to compare with the remarkable persistence, distinction and indeed flexibility of the style as it developed from Playfair and Thomas Hamilton to Archibald Simpson, Alexander Thomson, James Sellars and even later. It is the most serious limitation of Mr. Dunbar's book that he has drawn a line at about 1800. Not only does this prevent the discussion of an extremely interesting and important section of Scottish architecture; but it fosters the impression that nineteenth-century architecture is in some way not "historic" and (in consequence) of less value than what comes earlier. Much of it is of little value; it is the job of the critical historian to help establish relative valuations. There is indeed a shortage of critical evaluation in Mr. Dunbar's book as a whole. On occasion it becomes too like a catalogue (useful though his sectional lists of buildings are), descriptions, especially of medieval churches, tend to be rudimentary—at times to the extent (see the remarks on the Glasgow crypt) of being quite misleading; classical churches are likewise dismissed very briskly; and it may be supposed that the choice of buildings for illustration has been governed by "historical" rather than architectural principles—a dubious distinction in so far as discrimination and criticism ought to give direction to historiography, but one that must be responsible for the omission, for example, of all reference to anything but the earthworks of Hermitage, perhaps the grandest of all medieval Scottish castles, and for the view that Bruce is a "more important" architect than William Adam. Such distinctions arise through the seemingly deliberate avoidance of evaluative judgment. A further drawback to Mr. Dunbar's book is the neglect of nearly all interiors—particularly in the illus-

trations. Of Drum House, we read simply that Adam allowed his stucco free play within. Does Mr. Dunbar actually know this to be a fact or is it simply a phrase to suggest the exuberance of the decorative work? At all events, the house, like so many of its period, cannot simply be appreciated as a piece of exterior design: from landscape, via external appearance to internal planning and decoration, the art of the eighteenth-century country house was, or aimed at, a unity, and in the best examples deserves to be treated as such. On the other hand Mr. Dunbar does include one illustration of a seventeenth-century painted ceiling—curiously enough, not one even mentioned in Dr. Apter's agreeable picture-book on *The Painted Ceilings of Scotland, 1550-1650*. Dr. Apter's own description is modest but accurate: it is "an introduction to the painted ceilings which were popular in Scotland during the reign of James IV and for about a generation thereafter... It illustrates the best and shows where they are to be found, how they were made and when and (occasionally) by whom they were painted". The importance of these paintings, attractive though they are, lies less in their quality as works of art, for which, Dr. Apter observes, they were not intended ("wall-paper is the modern equivalent") than in their value as historical evidence. They have survived in Scotland in much larger relative quantities than in England and elsewhere—largely owing to relative poverty, which determined the re-using of old materials or covering up rather than reconstruction when fashions changed. The paintings are always gay (it is a pity that the book has so few coloured illustrations) and, pace Dr. Apter's caveat, occasionally very fine. The late medieval survivals are especially moving—above all the crucifixion at Foulis Abbey, which Dr. Apter includes, though it is outside his main terms of reference. His book is very oddly arranged in eight diminutive chapters separated by many plates, and no very coherent picture emerges: one would in particular like to know much more about the problems of restoration, which are graphically illustrated but not described. The quality of the illustrations is high throughout (the same cannot, unfortunately, be said of Mr. Dunbar's, some of which are very smudgy); and Dr. Apter has at least opened a new and fascinating field.

Nor would it be fair to leave Mr. Dunbar's work without re-emphasizing its very notable achievement. Though its style is pompous on occasion to absurdity, as when we are told of a house that its "plan revolves around a central hall"—he has produced a very readable account of material intelligently arranged and in many cases largely new. The most important chapter in the book is probably that on lairds' houses, for this is an entirely new survey of a very distinctive type of building, which has been largely ignored by historians; the accounts of primitive and "traditional" small houses is as good, and again covers ground hardly touched before. The same may be said of the chapter on early industrial buildings, though one of the most important was missed out—Houldsworth's Mill, Glasgow, now apparently doomed by the Corporation. Many readers will hope that Mr. Dunbar will follow up his summaries of work in these fields with the more detailed investigations for which his unequalled knowledge uniquely qualifies him. Curiously enough, when one bears in mind the tributes to which it has so long been treated, Professor Youngson's field is also one which scholars have up to now largely left alone. There has been no serious study of the building of the New Town of Edinburgh; and even now, it must regrettably be said, the gap is not entirely filled. Professor Youngson has read a very large number of documents and gives a selection and summary which is both instructive and entertaining. From the visionary *Proposals on Certain Public Works of 1752* through to the Moray

and Leith schemes of the 1820s, we are given copious documentation: the various plans and other schemes are amply illustrated in maps and drawings; and for the first time it has become possible for the general public to appreciate something of how this great piece of town design came to be created. The real surprise, after reading Professor Youngson's account and quotations, is that it was created at all. Today, it is plain, we take the New Town much too much for granted to the extent that large parts of it are still threatened by the inner-ring road. For all the variations that one can feel as one moves from Craig's first new town to plan, as Professor Youngson remarks, both "entirely sensible and almost painfully orthodox" into Playfair's or Graham's later and more imaginative developments, there seems to be the casual visitor a sense of effortless ease, as if the town just flowed outwards in irresistible but graceful growth. In fact the story, as far as the City is concerned, is one of financial speculation haphazard to the point of lunacy, ending eventually in bankruptcy. Money was borrowed lavishly on insecure expectations, guesswork and accounts that was at best inadequate and at worst non-existent (it seems never to have been actually fraudulent): plans were constantly being altered and curtailed halfway through because the original estimates were invariably exceeded in execution. The building of the George IV Bridge is a typical example, where, repeatedly warned that the estimate was impossibly low, the commissioners nevertheless went ahead to the point where nothing more could be done because they had simply run out of money. So, a long delay, an Act of Parliament, more borrowing, again on the flimsiest of calculations, more defeated expectations: the whole of the City's share of the New Town is a triumph of luck over misjudgment. Still, it did get done: that it was done so well we owe not to sound economic planning but to the unexpected wisdom of landowners and their architects in insisting on uniform or related designs for whole streets and squares. The moral seems clear enough. On the one hand, large areas were in the control of a single landowner, who could impose his will on all his feuars; on the other, the landowners were either men of sound, if not inspired, taste, or they wanted to appear so, and in conveying insistence on appearances which would do justice to their sense of their own social position. There was an evident relation between this sense and the character of the designs which they called for and approved. Among the documents quoted by Professor Youngson, some of the most interesting are the contracts specifying the rules to be followed by builders and tenants in building on both publicly and privately owned land. It is noticeable that, as the city grows, the terms become sterner and more inclusive, with in the end strict control by a single architect and virtually nothing on the exterior left for the builder to vary. All this Professor Youngson relates with great verve, though a certain arbitrariness of selection is apparent: the development of the original New Town plan is of course told in much detail; so, much later, is that of the Moray estate. In between, Playfair's Calton scheme and Raeburn's at Stockbridge are somewhat skimmed (in the case of the latter Raeburn's architect, James Milne, is not even named); Minto Street and its surroundings are barely mentioned, and the delightful Playfair plan of Saxe-Coburg Place not at all. (The description of the slow evolution of the University is, however, very well done.) More serious than this is the total inadequacy of the architectural descriptions. The best we get are such offerings as "a building of splendid dignity and fine detail", which though used of the Royal Bank, could apply to so many buildings in Edinburgh that it is entirely trivial. Not

possibility of something being true. Johnson complained of his friend Langton that he "used to think a story, a story, till I showed him that truth was essential to it". If a Johnsonian text is too blunt, there is Stevens in another guise, poet of the "Esthétique du Mal", pondering a man's desperation "in the moments when/The will demands that what he thinks be true". How frequent these moments are, and how insistent, Stevens does not say. Indeed, he hopes that the will can be persuaded to modify its demand. Mr. Kermode does not bring the idiom of fact and truth to bear with sufficient urgency upon the idiom of fiction. So we are left wondering how to know the difference between fiction, fantasy, myth, fact, hallucination, paradigm, and the other pressing terms. Perhaps this accounts for a remarkable change of tone between his third and fourth lectures. He has been meditating the distinction between *chronos* and *kairos*. The "cracked tune that Chronos sings" is mere successiveness, waiting time or passing time. Kairos sings the song of revelation, "the season, a point in time filled with significance". This is related, in the third lecture, to the Thomist distinction between *tempus* and *aevum*, which is shown to bear most significantly upon Shakespeare and Spenser. This chapter is Mr. Kermode at his finest, wonderfully perceptive, commenting with classic lucidity and tact. Then suddenly in the next chapter the tone changes. The critic throws himself into the midst of modern polemic, the confusions of politics and ideology. This chapter is intensely interesting, deeply felt and moving in its concern, but perhaps there is a feeling that, in this battlefield, the idiom of fictions is no answer. Mr. Kermode's idiom cannot surmount the realisation of the modern theme. To demand that it should is a tall order. If in a book of remarkable intelligence it is permissible to prefer one part to another, it seems clear that where Mr. Kermode excels other critics is in the mode of mind to which criticism and the history of ideas are equally relevant. He writes best, writes with remarkable insight, when there is a certain distance between his mind and the poem. This is why his third chapter is so exhilarating in its perception. As a polemicist he can hold his own. Where ignorant armies clash by night he is an able defender of good causes. But his "subtle centre", like Stevens's, is in a calmer world, "the book of reconciliation". The great merit of the new book, its topical relevance apart, is that it discloses Mr. Kermode's mind in so many of its characteristic moments.

At the beginning of his last lecture Mr. Kermode offers an unofficial translation of his theme. He has quoted a passage from Wallace Stevens's "An Ordinary Evening in New Haven", where Stevens, displaying the theory of poetry as the life of poetry, goes on to say that the theory of poetry is the theory of life. As it is, in the intricate evasions of as, things seen and unseen, created from nothingness, the heavens, the hells, the worlds, the longed-for lands. This sends the student of fictions back to Valhalla's *The Philosophy of As If*, where the inescapable tute anecdote for explanation, as a devoted reader of Stevens, would like to see some more of Mr. Kermode accepts the necessity of fictions. "Messieurs, it is an artificial point) on the effect of fiction on social separateness. Edinburgh lived together in the Town, the rich knew at heart something of how the poor lived. When the rich had moved out, the poor were, if not ignored, treated as something other than they then were. There is often an implication of ignorance that any-fiction will do, so ference, but charity too long as it gives of neighbourliness and love. Fiction degenerates into myth for Blanqui's vision of the rich in 1823 has the ring of truth. Anti-Semitism is a Malheur, in population, fairs ces rues somptueuses, tout en dalles immenses, parait tout qu'une statue sortant de la sculpture. On ne voit pas de fenêtrés de ces superbes maisons, qui en sont constamment, nous pourrions faire croire que vient d'être ravagée par un déluge. As a work of history, Professor Youngson's book is a partial success. As a work of scholarship it is further weakened by an inadequate and inaccurate geography, of any comparative geology, and, astonishingly, of mounds of identifying the many vintions.

Almost imperceptibly, Ted Hughes has become accepted as a classic of our time, "a poet of the first importance" according to an *Observer* review of Mr. Hughes's previous book, *Lupercal*, by A. Alvarez. Mr. Hughes is now an A-level set-book, a subject for British Council seminars, and the acknowledged prime force behind a number of his contemporaries and juniors—Peter Redgrove, David Weyell, Harold Massingham, and others. In the early days of his reputation, there were one or two dissenting voices—such as Alan Brownjohn, reviewing *The Hawk in the Rain* in *Listen*—but since then critical or moderate opinion has been muted; and those who have mildly challenged the highest estimates of Mr. Hughes's merit have usually carried little public weight. At thirty-seven, Mr. Hughes is widely taken to be the best British poet since Dylan Thomas. One can accept a good deal of this acclaim without finding much to support it in Mr. Hughes's new book, his first for adults since 1960. *Wodwo* contains forty poems, five short stories (three of which have already appeared in hardback), and a radio play. In an author's note, we are told that the stories and the play "may be read as notes, appendix and unvarnished episodes of the events behind the poems, or as chapters of a single adventure to which the poems are commentary and amplification". But what is this "single adventure"? A quest of a sort, perhaps, through a savage, alien and titanic world, and with no grail at the end of it; at least one reader can get little farther than that, with murmurs of "Nature red in tooth and claw" on the way. The manner of the poems has become much more runic: Mr. Hughes has grown increasingly unconcerned with making connexions, so that "notes" is

a fair word with which to describe not so much the stories and the play as the poems—a notebook or portfolio of images, unsorted and unresolved. More oddly, Mr. Hughes seems temporarily to have lost his certainty of tone, a loss typified in the poem "Logos", which is full of portentous, mantic gestures, crudely deflated by the brash, nose-thumping final line ("God is a good fellow, but His mother's against him"). The hesitant side of Mr. Hughes is still very much there: in *Wodwo* we find gnats, wolves, flies, monkeys, skylarks, rats, horses, bears, spiders, crabs (crustaceans, not the Thom Gunn variety), and a "Second Glance at a Jaguar". It is instructive to look back here to an earlier poem, "The Jaguar", a highly organized, extremely compact piece of work, resolutely holding the animal in close focus until the superb final lines both clinch the image and imaginatively expand it: The world rolls under the long thrust of his heel. Over the cage floor the horizons come. The new jaguar poem relies on a heavy punching effect, a solid battering-ram of metaphor and simile, randomly deployed: A terrible, stump-legged waddler. Like a thick Aztec dismemberer. Thirty lines of this fall thuddingly on the page, while "The Jaguar" managed to pack far more force into five quatrains. Yet the natural world is still Mr. Hughes's chosen and proper domain: his England is still pre-industrial, even when he writes of Halifax, and he commands an exactness about rural things which reminds one of Lawrence. In the short stories, which are more conventionally organized than the poems, there are touches of almost casual authenticity which

delight one with their clear-sightedness. In the story entitled "Sunday", a sickeningly vivid account of rat-baiting, one is made aware of how much Mr. Hughes owes to his upbringing in that strange enclave between the old, wild, rural West Riding and the collieries—close in character to Lawrence's Erewash Valley. And a handful of new poems, such as "Thistles", "Fern" and "Her Husband", show that the "single adventure" of the primitive, wordless world can still be coherently narrated by Mr. Hughes, and that he can be as powerful, as undeflected, as ever. Mr. Hughes's gifts are of a contained physical energy, dramatic but limited by a narrow range of sympathies. His attempt at drama itself, a play written for the Third Programme called "The Wound", had its moments in performance but on the page in *Wodwo* it looks extraordinarily makeshift, a blend of some recent black comedian and twirling Christopher Fry ("I am loaded with vegetables and bullocks and my answer is no questions"). Mr. Hughes seems to be at some sort of crossroads. The fact that he has taken his book's title from the poem called "Wodwo" shows that he may already have taken the wrong turning, for this monologue of some Callibanesque Middle-English monster demonstrates in itself much that is wrong with Mr. Hughes's recent manner: read aloud, it sounds irretrievably though unintentionally comic, and one finds one's voice remorselessly modulating into Coyness: What am I doing here in mid-air? Why do I find this frog so interesting as I inspect its most secret interior and make it my own? Crossroads or mid-air, one hopes that Mr. Hughes will find his proper place before long.

GOOD MAN, GOOD POET?

P. H. BUTTER: *Edwin Muir: Man and Poet*. 314pp. Oliver and Boyd. 42s. DANIEL HOFFMAN: *Barbarous Knowledge*. 266pp. Oxford University Press. £2 2s.

Edwin Muir makes unexpectedly difficult demands on a critic. On the one hand, no escape into an anti-biographical bolt-hole is possible when the critic has to deal with a writer whose chief works include an autobiography and many directly or indirectly autobiographical poems. On the other hand, the peculiar variability of value in Muir's poetry, its anachronistic quality, and the highly untypical admixture of literary influences at work upon it, make it a challenge to analysis of the sharper or closer kind. In addition, both "man" and "poet", to go along with Professor Butter's disjunctive terms, offer up on their own altar, as a sacrifice to appease the more searching gods, the gift of an unpretending goodness—a patience, a gentleness, an honest search, a partial illumination. Perhaps it is delight in finding a poet who is so patently a good and likeable man that has blunted the pens of most writers on Muir, but one has the strong impression that some important critical points remain to be made by those who are willing to treat Muir rather more roughly—and therefore, in the end, more seriously—than Professor Butter does in his diligent, sympathetic, useful, but uncritical book. To take first the main shortcomings of the book: the central question—how good a poet was Muir?—is simply not tackled at all. Two short chapters cover "Poetry 1932-1937" and "Poetry 1938-1945", and discussion of the other poems is scattered thinly through the biographical account. Commentary restricts itself to the "messing" with a few added desultory remarks on style, of which the following is not an unfair sample: The *Varianthus* represent an advance over *First Poems* in that the note of nostalgia is not so prominent. The journey now is forward to a loy land. The quality of the writing also is more consistent. There is less stiff language and inappropriate poetic diction. The metre is handled with more consistent skill. But he has not yet attained the luminous, close-packed simplicity of his later work. The images are individually striking, but one does not always know what to make of them. No analysis is offered of the actual language, metre and texture of any of the poems; and it is aware of the author shows that he is aware of the

charges sometimes brought against Muir—of flatness, dullness, linguistic enervation, a philistine disregard for "art"—he never faces such charges head-on by getting down to cases. For the same reason, he fails in what would be the even harder critical operation of trying to explain why poems like "A Birthday", "The Question", "The Bird", and "The Face" have so much more beauty or resonance than any glance at them would give cause for expecting. The interest of the book, therefore, is not in what it says about the poetry so much as in what it says about Muir's life and character. Professor Butter brings out very clearly the contrast between Muir's early years in Orkney and his traumatic years of plantation to industrial Glasgow and Greenock. His simultaneous absorption, as a young man, in Guild Socialism and Nietzsche is properly placed in Muir's own double dilemma of seeing the daily crimes of capitalist society at work and being in himself so extremely disoriented by family bereavements and self-devotion to its space to devote most of its space to Yeats and Graves. All three poets are linked by their preference for the "barbarous knowledge" of early ages (Yeats's Irish Heroic Age noblemen and peasants, Graves's anti-Apollonian "White Goddess", Muir's stark Scottish ballads) over the rational and technological knowledge of modern times. In each case, this preference also accompanies, as if deliberately to preserve traditional backward links, while at the same time making use of Frazer and Freud and Jung to superinduce timelessness. And all this is related, very shakily in the example of Muir, to the idea of a "Celtic fringe" restoring the imaginative virtues to a Urizen-ridden England. Mr. Hoffman has some good points to make about Yeats's plays, in which he sees more pattern and unity than other commentators have. He is suitably sceptical about finding non-autobiographical sources of Mr. Graves's extremely peculiar Muse, and indeed traces the limitations of his poetry to the "bonds of his own system".

Interest in "fable" is still strong, and Mr. Hoffman's book gives a fresh examination of some aspects of "the story and the fable" in the early twentieth century. movement, could have been given greater salience, as this is surely a matter of some interest and importance. The little that is said is reasonable, but the weight of what is not said looms out of the pages where these themes have gone into this first full-length study of Muir, and much new material in letters and reminiscences has been collected; but the tantalizing and elusive poet has still to be probed, more deeply and by a different approach. Professor Hoffman, who confuses Scots and Gaelic, calls Allen (sic) Ramsay a "courtly" poet, and describes Burns's songs as "sentimental", is perhaps not the best person to deal with Edwin Muir. Still, he gives a fair if unexcelling account of the place of myth (Eden, Troy, Scotland) in Muir's painful reconstruction of a mental world to counterbalance modern materialism, industrialism, science, and the divisive anti-comunity forces (as he saw them) of class. But Muir receives very much a tail-end treatment in the book, which devotes most of its space to Yeats and Graves. All three poets are linked by their preference for the "barbarous knowledge" of early ages (Yeats's Irish Heroic Age noblemen and peasants, Graves's anti-Apollonian "White Goddess", Muir's stark Scottish ballads) over the rational and technological knowledge of modern times. In each case, this preference also accompanies, as if deliberately to preserve traditional backward links, while at the same time making use of Frazer and Freud and Jung to superinduce timelessness. And all this is related, very shakily in the example of Muir, to the idea of a "Celtic fringe" restoring the imaginative virtues to a Urizen-ridden England. Mr. Hoffman has some good points to make about Yeats's plays, in which he sees more pattern and unity than other commentators have. He is suitably sceptical about finding non-autobiographical sources of Mr. Graves's extremely peculiar Muse, and indeed traces the limitations of his poetry to the "bonds of his own system".

ITALIAN ANGST

FILIPPO DOMINI: *Gerani*. 88pp. Milan: Nuove Edizioni.

As a sample of book production on the other hand, *The Making of Classical Edinburgh* is a disaster. Mr. Edwin Smith's graphs are very handsome, but they do tend on occasion to be devoted to glorifying the art of photography rather than to the architecture, and they are as badly mounted. The same can be said of the fascinating and judicious selection of very well printed reproductions of architectural details, which include many architectural elevations, which will be of great interest to many people: it was particularly thoughtful of Professor Youngson to print on the same page Adam's original design for the Museum and the University and Playfair's modified version. The photographs are slipped in, but the engraving of their place pleasingly on the page, which is a rare case in which a printer (in this case a special printer) deserves a special mention. Only the printing of the map of the town, with the type left uncorrected at the right hand side, is a handsome appearance. Finally, with a list of nearly 200 authorities which sheds light on a method for ensuring a measure of financial security which is partly responsible for the price and which shows a strikingly at odds with the main subject of the book.

Soitidine, questo è il mio destino. Né mi convolano perenne verdi care finestre di gerani, e Arno ignaro... And the Angst is modern enough: Ah come l'ho imparata la lezione che m'ha dato il dolore! Non c'è vita cui non possa adattarmi purché riorni un po' di pace al cuore. It is a qualification for translating part of "The Waste Land" and other poems by Eliot (with all their pressure of agony). In this collection there are also translations from Donne, Yeats, Graves, and Geoffrey Grigson and Alex Comfort. Filippo Domini has made a brave attempt at Poe's *Helen* and there is no blame if we do not get its quality in Italian. It is surely an extreme case of a "perfect" poem (by an often indifferent poet) in which nearly all the impact is lost without the exact original words. On an enormous scale the same problem arises with English translations of Dante.

John Betjeman's piece about Miss Hunter-Dunne is odd in another way. Here the versification seems very effective. But what Italian woman could be like that tennis champion? And what Italian man could grasp (or rather be grasped by) Betjeman women? The volume concludes with a number of versions of Flemish poets.

Allen and Unwin. £2 5s.

The authors' aim has been to give a broad picture . . . of how the life of the people of the Isle of Wight has changed in the last 100 years.

and were—during the 103 years of steam operation which ended on 1.1.1906” and this they do most successfully. The reader is given a splendid of impressionism through the particular flavour of the Wright systems, small but of character and remembered with affection by millions of makers, emerges strongly in the abundance of pictures.

ROBBINS, MICHAEL. *Points of View. A Railway Historian's Recollections*. 256pp. Allen and Unwin. 1964. 10s. 6d.

The decline of the steam locomotive has been accompanied by a decline in books about its prowess; so that this year, brightly illustrated, is

done but not, as Mr. Robbins remarks in one of his preface collection of essays, always written or deeply researched, always the kind of railway that are needed anyway. I wish what ought to be done at the how, making use of available sources, the missing links in the history of Britain can be found. It wasn't all trains: it was men, management, money. Like Mr. Robbins's way *Age* (noticed here in the book) is an elegantly written book; what he preaches is

Travel and Topography
CHRISTIAN, GARTH. *The Life Countryman's Poet*. Illustrated by C. D. Denny. Man. 303pp. Country

A skillfully planned and written guide to the country it looks like, why it looks like, what it is, and what it is there. It is divided in which discuss birds, trees, reptiles, mammals, and the end of the book are devoted sports and pastimes at customs and crafts. Mr. C. done it beautifully. There of small line drawings.

Country and its people w

has kept a certain
apparent in his com-
Devonian character. I
people as the products
and climate: easygo-
nature's generosity for
casual at work, lacking
if not mean, and keenly
art ("there are only two
the entire county"). It
that Devon and Cornwall
over-written, but at a
Duncan can speak about
a distinctly individual vo-

Sheppard, E. W. *War.*
History of Modern Britain.
Professor Jack Sheppard
Studio Vista, £2 10s.
Major Sheppard's account of
war goes right back to
but apart from a tapestry
Hastings the illustrations
knights in armour taken
and ancient documents
thirteenth century
through the ages, advance
of siege and battle, tal

aspects, and at the end of air power. The book

The Portuguese authorities in the review of C. H. A. book in the issue of June 1917 is likier and not likier a

We regret that there was a printing error in the Oxford Press advertisement last week. The quotation referred to was not "The Unification of Germany, 1917-1962" but "The Unification of Germany, 1917-1962". read, "Mr. Deutscher's analysis of the causes and failure, and the future of the German Reich is brilliantly drawn and whole is intellectually stimulating, provocative, and written in a style that comes from the heart of the events and

.....

MORE COPYRIGHT

Mr. Wright's reinforcement of the fears expressed in your perceptive leader of June 2nd about the damage likely to be suffered by authors and publishers following the intellectual property conference in Stockholm, which is to end on July 14. I was present at the Conference during most of the discussion of the Protocol Concerning Developing Countries, and it seems practically certain that the Protocol will be able to do the following things:

- (1) To shorten the term of copyright to the life of the author plus twenty-five years (instead of plus fifty years);
- (2) To issue statutory licences for the publication of translations, subject to "equitable remuneration" (whatever that may mean, in those cases where the author does not arrange for the publication of a translation himself within three years from first publication of the work);
- (3) To allow translation rights in the language or languages of the country to be completely or partly exhausted by translation, so that no further translation can appear within ten years from first publication;
- (4) To issue statutory licences for the publication of a work in the original language if a local edition is not published within the first three years after publication, where the work is required "for exclusively educational purposes", subject, again, to "equitable remuneration";
- (5) To permit the publication of any work without the author's permission and without any remuneration to him where the work is required exclusively for the use of a wide variety of "educational institutions".

This last is indeed the "coast and horse" to which your leader writer referred. It means that British authors and publishers are likely to lose 75 per cent or more of their income from developing countries (for a sum of something like £10m a year). Thus, the international protection of copyright which has been slowly built up over a period of eighty years or more will begin to wither away. Indeed, there were those at the Stockholm Conference who said we were in fact assisting the funeral rites of the Berne Convention.

One has the greatest possible sympathy with the needs of developing countries, both in the field of education and otherwise, but what the developing countries are asking for in Stockholm is economic aid; and this has nothing whatever to

do with copyright. It is patently wrong for any government to give away the rights of a section of the community simply because the developing countries are making an emotional appeal for help. If the governments of developed countries wish to help the developing countries, they must do so at the expense of the whole population, not at the expense of a few who already make a very special contribution both to their nation and to the world.

It seems, however, regrettable that no government of a developed country is likely to take so positive a step as to vote the Protocol. In this connexion, it needs to be explained that the "unanimity" which the Berne Union requires for the adoption of a new Convention takes account of those who vote positively one way or the other. Objections are disregarded. Unless, therefore, some one government is prepared to vote against the Protocol it will be carried into effect. If, as seems probable, the Protocol is treated as an integral part of the Convention, any contrary vote would imply rejection of the Convention as a whole, and I fear it must be accepted that this would be a disaster.

Nevertheless, I would hope that even at this late stage responsible thought might be given to the true effect of the Protocol as it seems likely to pass into international law. To its credit the British Government made it clear before the Stockholm Conference that it could not support the Protocol. Not, unfortunately, that it would oppose it to the extent of applying the veto. It believes, as do responsible authors and publishers, that the "freedom" which the Protocol would give developing countries to the copyright laws would in fact operate against the true interests of the developing countries themselves.

In general, the developing countries at present depend upon schoolbooks that have been developed for their special needs by outside experts and authors and publishers. If the work of these experts is simply to be usurped by the developing countries, the result will be no continuing interest in developing further and better textbooks for the countries concerned. This means that they will also have no interest in continuing to train local writers and publishers in these countries. The consequence is that those books which were developed initially, and which would probably be published as a State monopoly, would continue to be far beyond their useful life. There will be no competition new textbooks would

not be developed. This would be extremely bad for education.

Additionally, the withdrawal of experienced publishers from these countries would be inevitable because the broad-based business of publishing business in these countries is the production of schoolbooks, not the production of literary works. The loss of local authors, of all kinds, the expert assistance which sophisticated publishers can give them. Many of the developing countries have already produced literary figures of world stature, and these will continue to need the services of experienced "foreign" publishers until such time as the publishers of their own country can develop to world status.

The trouble is that the discussions in Stockholm are being conducted largely on the basis of theory and emotion. Too little consideration is being given to the practical effects. If, as at present seems certain, the developed countries continue to insist that all members of the Berne Union should have authors on their own list, then the native authors (which is fundamental to the Convention), the "free" use of copyright works for educational purposes will mean that neither authors nor publishers in the developing countries will have any market to make their labours worth while. This, the developing countries will deprive themselves of the inspiration of the growth of a native publishing industry without which their own culture must wither and their contribution to international learning be suffocated.

The developed world may well owe the developing world a living. Even so, those who consider the implications of the proposed Protocol must seriously consider whether the abolition of copyright is the right way to give assistance. Might it be better that even at this late date our Government will give thought to the true implications and, in the interests of the developing countries themselves, exercise its right to refuse to allow the developing countries to deprive themselves of the benefits of authorship nurtured by copyright over a great many years so that they may continue to enjoy those fruits of imagination, invention, and expression to which their own authors increasingly contribute each year? If, as seems likely, the Protocol is adopted by default, we shall be doing the developing countries as grave a disservice as our own writers and publishers.

R. F. BARKER, Secretary, The Publishers Association, 19 Bedford Square, London, W.C.1.

MARRIAGE LINES

Mr. Wright's reinforcement of the fears expressed in your perceptive leader of June 2nd about the damage likely to be suffered by authors and publishers following the intellectual property conference in Stockholm, which is to end on July 14. I was present at the Conference during most of the discussion of the Protocol Concerning Developing Countries, and it seems practically certain that the Protocol will be able to do the following things:

- (1) To shorten the term of copyright to the life of the author plus twenty-five years (instead of plus fifty years);
- (2) To issue statutory licences for the publication of translations, subject to "equitable remuneration" (whatever that may mean, in those cases where the author does not arrange for the publication of a translation himself within three years from first publication of the work);
- (3) To allow translation rights in the language or languages of the country to be completely or partly exhausted by translation, so that no further translation can appear within ten years from first publication;
- (4) To issue statutory licences for the publication of a work in the original language if a local edition is not published within the first three years after publication, where the work is required "for exclusively educational purposes", subject, again, to "equitable remuneration";
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